

H. C. DOBSON.

DOBSON'S UNIVERSAL

BANJO



INSTRUCTOR

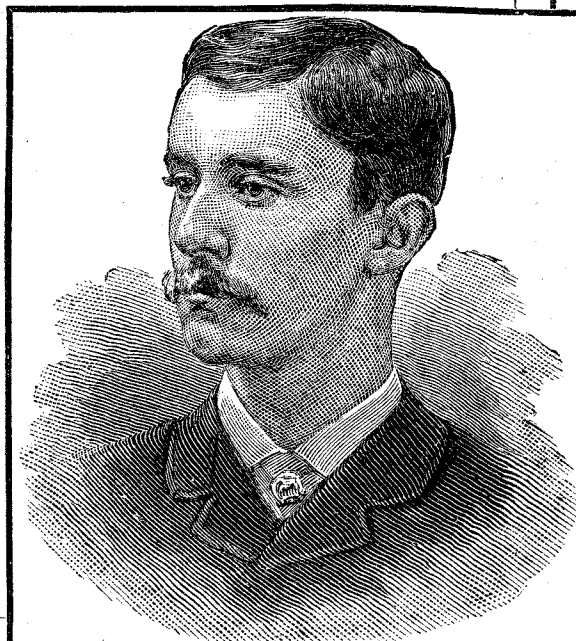
BY

HENRY C. DOBSON,

and **G. CLIFTON DOBSON.**

— • • —
DITSON & CO.,

BOSTON, NEW YORK AND PHILADELPHIA.



G. CLIFTON DOBSON.

Home Musical Library.

List 1. -- Books of Vocal Music.

The following books embrace nearly, if not all, the really good and popular music that has ever been published in sheet music form. The immense stock which the publishers carry, includes all the salable music, and their facilities for the compilation of books of this nature, together with the experience and knowledge of those used to handling music in this form, give them extraordinary advantages in making a selection of those which will prove most popular, of lasting merit, and of an acceptable nature.—Each book of the HOME MUSICAL LIBRARY contains from 200 to 250 pages, of full sheet music size. All accompaniments may be played either on the Piano or Reed Organ. **Price of each book: in boards, \$2.00; in cloth, \$2.50; full gilt, \$3.00.**

The Sunshine of Song.

This book, comprising some 200 pages, and 68 songs, was published in the winter of 1877-78, and the variety of songs, in many cases with choruses, which can be found here, seem to be well suited to the popular taste, which is ever eager for something fresh, new and entertaining. We think that this book fills the bill very acceptably.

CONTENTS.

Ah ! this heart with joy.	Little old cabin.
Bonnie Jean.	Lonely, oh, so lonely !
Elhime again.	Nancy Lee.
Close your eyes tenderly.	Nearer, sweet lips.
Cow bells in the lane.	Old home.
Darling, let me dream again.	Only a flower.
Don't let my mother die.	Room for all.
Early in the mornin'.	Speak softly.
Yes like violets.	Sweet Robin.
Is there room in heaven?	'Tis home.
	Weep not, Mother.
	and 45 others.

Beauties of Sacred Song.

This is a brilliant addition to the Home Musical Library, and comprises a wealth of "sacred song" by such composers as Handel, Abt, Gounod, Sullivan, Thomas, Pinsuti and others. There are 58 pieces, with piano accompaniment, and may be played on the organ if desired. There are :—

There's a green hill far away.	Safe home at last.
Above the Stars.	Angels' Greeting.
Angels ever bright.	He wipes the tears from every eye.
Palm branches.	Thine be the kingdom
No Crown without a Cross.	O rest in the Lord.

Moore's Irish Melodies.

By a felicitous combination of the forces of the poet Moore, and the composer Stevenson, the best types of the songs of Ireland have been collected and arranged in a pleasing form, and have become justly celebrated. They have been largely translated into foreign languages, and wherever played or sung, are especially noteworthy for the pure, sweet English, set to music, whose harmony of sound and action proclaim the work of a skilled master.

CONTENTS.

Come o'er the sea.	Oh, breathe not his name !
Come rest in this bosom.	Origin of the harp.
Farewell to my harp.	Rich and rare were the
Has sorrow thy young days	gems.
shaded.	The harp that once thro'.
I'd treasure the hopes.	The 'last rose of summer.
I saw from the beach.	The meeting of the waters.
Let Erin remember.	The valley lay smiling.
Love's young dream.	The minstrel boy.
Nora Creina.	The Shamrock.
	and 95 others.

Gems of English Song.

232 LARGE PAGES. 80 SONGS, DUETS, &c. A hasty glance at the choice specimen titles of its contents here appended will be sufficient proof of the sterling character of this very nice collection—by all considered the finest yet issued. It has recently been revised and enlarged.

CONTENTS.

Ah ! if thou couldst know.	Let me dream again.
Angels ever bright and Nancy Lee.	
fair.	Nazareth.
Bells of Aberdovy.	One morning.
Bride Bells.	Ring on, sweet Angelus.
Beautiful bird, sing on.	Ruby.
By the blue sea.	Sing, Smile, Sleep.
Consider the lilies.	Speak to me.
Douglas ! tender and true.	Tender and true.
Fly forth, O gentle dove.	Twickenham Ferry.
Hour of sweet repose.	Welcome, pretty prim-
I am weary with rowing.	rose.
I love my love in the morning.	Who's at my window ?
	German Wedding Song.
	and 55 others.

The World of Song.

A book of 250 large pages, embracing a world of variety, from the pens of such well-known composers as Millard, Engelbrecht, Abt, Sullivan, Danks, Bishop, Webster, Blake, Pinsuti, Foster, Brockway, Pratt, Molloy, Campana, Claribel, Hunt, Hawthorne. and others of equal reputation.

It contains a host of sparkling little gems.

PART OF THE CONTENTS.

And eyes will watch for thee.	Heart bowed down.
	Kissing through the bars.
And so will I.	Little brown cot.
Angels whisper good-night.	Maggie's answer.
Beautiful Lena.	Massa's in the cold ground.
Beautiful love.	Mistletoe bough.
Bloom is on the rye.	Mother says I must n't.
Breathe again those sweet words.	My heart's best love.
	and 80 others.

Operatic Gems.

In this book of 223 pages will be found a very beautiful collection of the choicest operatic gems, taken from the most popular operas and arranged for parlor use. It is of the same general tenor as "Operatic Pearls," although in most respects comprising selections of a somewhat easier and popular nature. There are 76 pieces, of which we mention :—

Celestial Aida.	Ah, little thought !
When the fair land of Po-	Robert, my beloved !
land.	Stradella's prayer.
Ernani, fly with me !	Lonely I wander.
Let me like a soldier fall !	Come love, for thee.
Like a dream.	On yonder rock reclin-
Queen of Heaven (Casta	ing.
Div).	

Franz's Album of Song.

OLD AND NEW. A very fine volume of songs by Robert Franz, including many of his more recent compositions, with which he has favored us during the past few years. These songs are highly classic compositions, and will be best appreciated by those whose musical tastes have been carefully cultivated. It has 278 large pages, and contains over 100 songs with both English and German text. We select a few from their number :—

Birdling, whither thy flight ? (Vöglein wohin so schnell ?)	Geibel.
Comes my love to-day ? (Kommt feins Liebchen heut' ?)	Heine.
Dance Song in May (Tanzlied im Mai)	v. Fallersleben.
Dear little maiden mine (Herziges Schätzle du !)	Osterwald.
Farewell (Gute Nacht)	v. Eichendorff.
Forsake thee (Dich Meiden)	Volkslied.
Lovely Maid (Liebliche Maid)	Burns.
Song of the Night (Nachtlied)	Geibel.
Summer (In) (Im Sommer)	Göthe.
Wanderer's Song (Wanderlied)	Osterwald.
Within thine eyes reflected (Ich hab' in Deinem Auge)	Rückert.

Household Melodies.

VOLUME I.

The HOUSEHOLD MELODIES, divided into two volumes, each of some two hundred pages or more, and embracing some 75 songs, duets, and choruses in each volume, is largely made up of simple melodies, from the pens of such well-known American composers as to make them adapted to humble homes, as well as to "let sunshine into the hearts of many" who make more pretension to a higher and deeper knowledge of music. We append a few titles of the many bright things to be found within its covers :—

Abide with me.	Let the sunshine in.
Angel voices.	Little Sweetheart.
Blue-eyed Nell.	My wee wife.
Beautiful waves.	O ! Miss Susie.
Crushed flowers.	Please make room.
Dream of love.	Shall we meet again.
Dying Hymn.	Shores are fading.
Forsaken.	Thinking of thee.
Gone awa'.	When little Mamie died.
I love thee.	
	and 55 others.

Household Melodies.

VOLUME II.

As has been said in noticing Vol. I, a large variety of the compositions of American song writers, of good repute, and well known to all lovers of simple and taking music, will be found within the pages of both volumes. A few foreign composers of acknowledged ability add spice to a spicy collection, and make the work all the more valuable as a treasure-book of sweet and beautiful melodies. Some of them are :

Allie darling.	Danks.
Bring back my child.	Hays.
Don't be jealous.	Torry.
Good bye.	Leighton.
Is mother there ?	Hays.
Let not your heart.	Stewart.
Oh, these men !	Thomas.
Scatter sweet flowers.	Danks.
Sweet Angel.	Thomas.
The little log cabin.	Hays.
The Vesper Bells.	Danks.
True as steel.	Stewart.
Wanderer's return.	Glover.
Will you meet me ?	Stewart.
You'll forget me.	Danks.

OLIVER DITSON AND CO., BOSTON.

C. H. DITSON & CO.,
867 Broadway, New York.

LYON & HEALY,
Chicago.

(85)

J. E. DITSON & CO.,
1228 Chestnut St., Phila.

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List 2. -- Books of Vocal Music -- Continued.

The books mentioned below, together with those contained in List 1, comprise all the books of Vocal Music of the HOME MUSICAL LIBRARY. They contain all the best and most popular music which has ever been published in sheet music form, carefully selected, and bound in convenient and uniform size and style. Each book contains from 200 to 250 pages, sheet music size, and will be sent, post-paid, for **\$2.00 in boards; \$2.50 in cloth; \$3.00 in full gilt.**

— All accompaniments may be played either on the Piano or Reed Organ. —

THE SILVER CHORD.

This is the first published collection of vocal music of the series, and contains much that is old and well known, but which, however, has lost little or nothing by repetition. In this age of musical novelty, it is sometimes pleasant to return to old friends, who have been tried and found true. In this respect, at least, the Silver Chord will always be found acceptable.—200 pages.

CONTENTS.

Ah, I have sighed to rest.	In whispers soft and light.
Ask me not why.	Kathleen Mavourneen.
Battle prayer.	Lass o' Gowrie.
Bonnie Dundee.	Last rose of summer.
By the sad sea waves.	Long, long weary day.
Cradle song.	Take me to thy heart again.
Do they miss me?	Tell me, where do fairies?
Ever be happy.	The dearest spot on earth.
Flee as a bird.	When the swallows.
Home of my heart.	Why do summer roses
Pd be a star.	fade?

and about 150 others.

GEMS OF GERMAN SONG.

The vocal compositions of the German masters, which, by reason of their remarkable beauty, have been christened "Gems of German Song," and which have slowly increased from year to year, have been embodied in a collection, under the above caption, containing one hundred of the choicest gems, bound in sheet music size. The English and German words are both given, and cover some 200 pages.

CONTENTS.

Above the stars.	I would that my love.
Adelaide.	Leaves are falling.
Beneath the evening's last	Love's request.
sweet ray.	Ninetta.
Cradle song.	Out of the depths of sorrow.
Elegy of tears.	Song of Spring.
El-King.	Speed, my bark.
First Violet.	Stay with me.
Herd-Bells.	Wanderer (The).
How can I leave thee.	When the Swallows home-
Image of the rose.	ward fly,

and 80 others.

SHOWER OF PEARLS.

This book of 240 pages, comprising as it does, all that is essentially first-class in the way of good vocal duets, arranged with accompaniments for the pianoforte, will prove very beneficial and entertaining to lovers of two-part music. The selections are the brightest and the best to be found, and each one may safely be said to be a pearl in itself.

CONTENTS.

Ah! could I teach the night-	May-bells.
ingale.	Minute-gun at sea.
A, B, C. Comic duet.	Murmuring sea.
Arrayed in clouds.	Nay, bid me not.
Come with me.	Oh, happy swallow.
Do you remember?	There's a sigh in the heart.
Go thou and dream.	The moon is beaming o'er.
Gypsy countess.	Though you leave me.
Hear me, Norma.	and 45 others.

GEMS OF SCOTTISH SONG.

The beautiful Scotch ballads which, from time immemorial, have been sung by Highland lads and lasses, and which to-day still retain their original sweetness and beauty, are replete with words and music as spirited as they are romantic. Only the very choicest of "auld Scotia's" songs have been brought together in this volume, and each one is entirely first-class—truly characteristic of the wild music of bonnie brave Scotland. 200 pages.

CONTENTS.

Afton water.	I'm wearing awa', Jean.
And ye shall walk in silk	I'm ower young to marry.
attire.	Ingleside.
A man's a man for a' that.	Lass of Gowrie.
Bonny brave Scotland.	My heart's in the High-
Castles in the air.	lands.
Come ferry us o'er.	Robin Adair.
Farewell to Lochaber.	Thou hast left me ever,
Gypsy Laddie.	Jamie.
Highland Mary.	There's nae room for twa.
Hunting tower.	Young Lochinvar,

and about 150 others.

GEMS OF SACRED SONG.

This most refined collection of beautiful Sacred Lyrics contains many pleasing compositions of the masters of sacred song, with Pianoforte or Reed Organ accompaniments. A great variety of beautiful things for Sabbath evening recreation and rest will be found within its 200 pages.

CONTENTS.

Angels ever bright and	If with all your hearts.
fair.	Just as I am.
Battle prayer.	Mary's tears.
Bird let loose. Duet.	Messenger bird. Duet.
Cast thy burden.	Oh, that I had wings.
Come, ye disconsolate.	Ruth and Naomi.
Consider the lilies.	There's rest for all.
Eve's lamentation.	Weep not for me.
Fading, still fading.	Why do summer roses
First Violet.	fade?
Hark, I hear an angel.	Wings of a dove,
	and a hundred others.

THE MUSICAL TREASURE.

The Musical Treasure is a miscellaneous collection of vocal and instrumental music of standard merit, and covers a territory so expanded as to embrace within its limits, a very large variety of first-class songs, ballads, duets and quartets, waltzes, polkas, galops, marches, etc., in every sense pleasing, instructive and entertaining. 200 pages.

VOCAL CONTENTS.

Beautiful days of the past.	Robin Redbreast.
Birds in the night.	Strangers yet.
Castles in the air.	Tender and true.
Co-ca-che-lunk.	Three Fishers.
In the starlight. Duet.	When the Quiet Moon.
Ka-foozie-um.	and others

MINSTREL SONGS.

OLD AND NEW. All the famous minstrel and plantation songs, including the celebrated Foster melodies, and other popular pieces of a more recent date, arranged with pianoforte accompaniment.

CONTENTS.

Angelina Baker.	Lucy Long.
Camptown Races.	Massa's in the cold ground.
Dandy Jim.	Old Folks at Home.
Good-bye 'Liza Jane.	Old Dan Tucker.
I'm going back to Dixie.	On! dem golden slippers.
Jim Crow	Zip Coon,
	and 80 others.

WREATH OF GEMS.

One hundred choice selections of popular songs chosen with due care and in good taste. A very desirable companion for every day life.

CONTENTS.

Aileen-Aroon.	Parthenia to Ingomar.
Danube River (The).	Slumber song.
Fairy Bell.	Speed away.
I'll meet thee.	Take back the heart.
Joys that we've tasted.	Too late.
Little Sunbeam.	Twinkling stars,
	and 80 others.

OPERATIC PEARLS.

Light and flippant operatic novelties come and go, are soon lost sight of, and forgotten in the great demand for "something new," so that the number of really good operas that have stood the test of time is somewhat limited. Operatic Pearls! As all the favorite airs of all the favorite operas.

CONTENTS.

"Ah non giunge."	I'm a merry Zingara.
Angel of light.	In tears I pine for thee.
Call me thine own.	Nay, bid me not.
Fly from the world.	Oh, as fair. "Com e bello.
Hear me Norma. Duet.	Poor though my cot.
Heart bowed down.	Still so gently,
and 80 others, with English, French and Italian words.	

THE SILVER WREATH.

The Silver Wreath has a large proportion of the nicest songs with choruses, the best duets and trios, and is well adapted for use in the home circle, classes, or singing societies.

CONTENTS.

Ah could I teach. Duet.	Nightingale's trill.
Dreaming of angels.	No one to love.
Fond hearts at home.	Oh, softly rise. Duet.
Hark, how sweetly.	O swallow! Duet.
How can I leave thee. Dt.	On yonder rock reclining,
I'll meet thee.	and about 45 others.

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BANJO INSTRUCTOR:

CONTAINING A

COMPLETE ELEMENTARY COURSE,

AND A GREAT VARIETY OF

REELS, JIGS, HORNPIPES, WALK-ROUNDS, WALTZES, POLKAS, SCHOTTISCHES,
MARCHES, and a number of the MOST POPULAR SONGS OF THE DAY.

BY

HENRY C. DOBSON AND G. CLIFTON DOBSON.

BOSTON:

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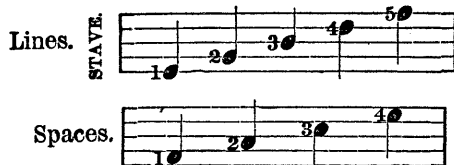
PART I.

Elementary Principles of Music.

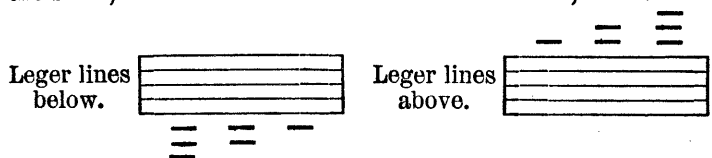
In naming the different tones, we employ the first seven letters of the alphabet, viz: A, B, C, D, E, F, G. When a melody exceeds these seven tones, they are repeated or extended, as far as may be required.

OF THE STAVE.


The notes are written on or between five parallel lines, called a Stave. The intervals between the lines are called spaces. Both lines and spaces are numbered from the bottom of the stave upwards; thus:

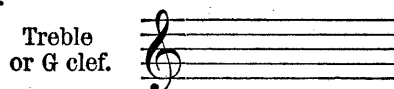


Small lines, called Leger lines, are written above or below the stave, when those of the stave are insufficient; thus:



The notes are distinguished by their position on the stave. To establish their names, it is also necessary that a sign, called a Clef, should be used. There are two kinds of clefs used in

music. The treble or G clef  only, is made use of in compositions for the banjo, and is placed at the beginning of the stave; thus:



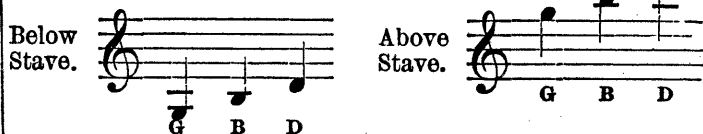
LETTERS ON THE STAVE.



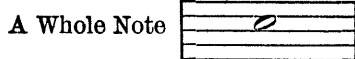
LETTERS ON THE LEGER LINES.



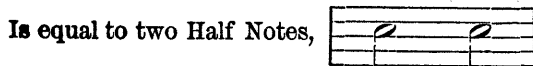
LETTERS IN SPACES.



COMPLETE TABLE OF THE RELATIVE VALUE OF THE NOTES.

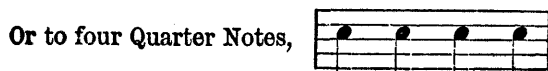


A Whole Note



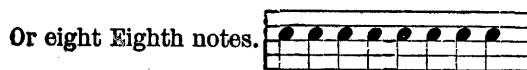
Is equal to two Half Notes,

A Half note is equal to two Quarter notes.



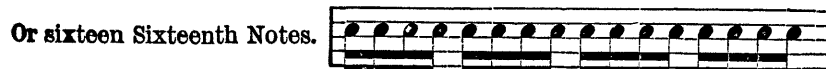
Or to four Quarter Notes,

A quarter, to two Eighth notes.



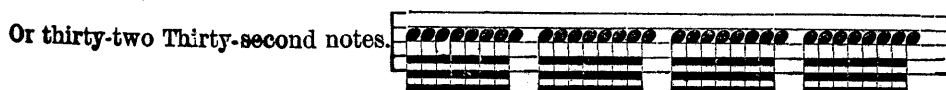
Or eight Eighth notes.

An eighth, to two Sixteenth notes.



Or sixteen Sixteenth Notes.

A sixteenth, to two Thirty-second notes.



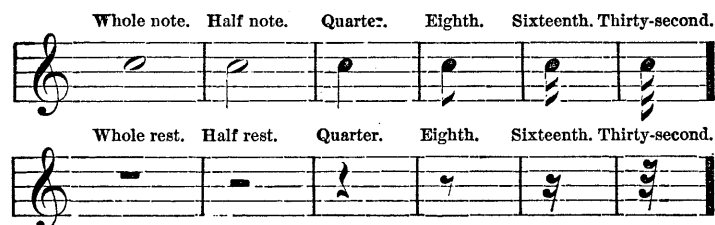
Or thirty-two Thirty-second notes.

Thirty-second notes.

OF THE RESTS.

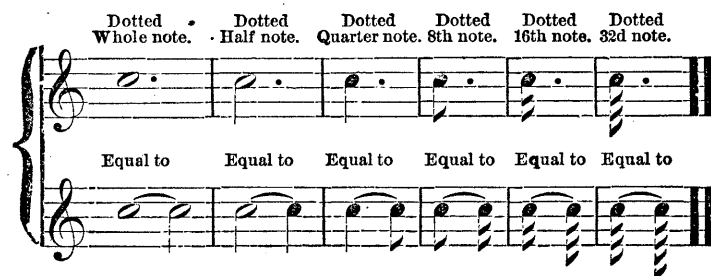
Rests, in a composition, show the music ceases to be performed during intervals of time. They afford repose to the player, and aid in producing musical effects. The rests have values corresponding to those of the notes; thus, a whole rest is equal to a whole note; a half rest, to a half note; a quarter rest, to a quarter note, etc., etc.

COMPARATIVE TABLE OF RESTS.



VALUE OF THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one half. When a second dot is added to the first, the value is equal to half the first dot.



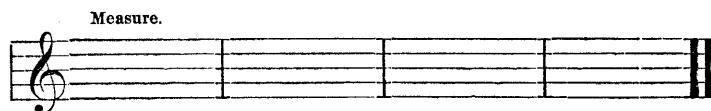
DOUBLE DOTS.



SIGNS OF THE SINGLE AND DOUBLE BAR.

Music is divided into short and equal portions, called *measures*, by small bars, drawn perpendicularly across the stave. The measures are themselves considered as divisible into two, three, or four parts, according to the species of time announced at the beginning of each piece.

EXAMPLE OF THE MEASURE.



The main divisions in a piece of music, are called strains, and they are expressed by a Double Bar; thus:



When dots are placed before the Double Bar, thus: they show that the division previous to it is to be repeated. When dots are placed after a Double Bar, thus: the division following it is repeated.

THE PAUSE, &c.

The Pause is placed over notes and rests, and denotes that the performer may dwell upon the note as long as he

thinks proper. When a pause is placed

over a double bar, it shows the end of the piece. *Da Capo*, or *D. C.*, indicates that the performer must begin the piece again, and end at the first double bar, or continue to the word *Fine*. The sign indicates that the performer must return to the first sign , and end as in the *D. C.*

TIME.

There are three kinds of Time; namely, *Common time*, when each measure contains two or four equal parts; and *Triple time*, when each measure contains three equal parts; compound time, when each measure contains six or more parts. *Common time* is marked by the letter *C*, and by figures. *Triple* and compound time, by figures only.

The letter *C* signifies that each measure contains the value of a whole note. When figures are used, thus:



they signify that each measure contains such fractional part of a whole note, as the figures indicate.

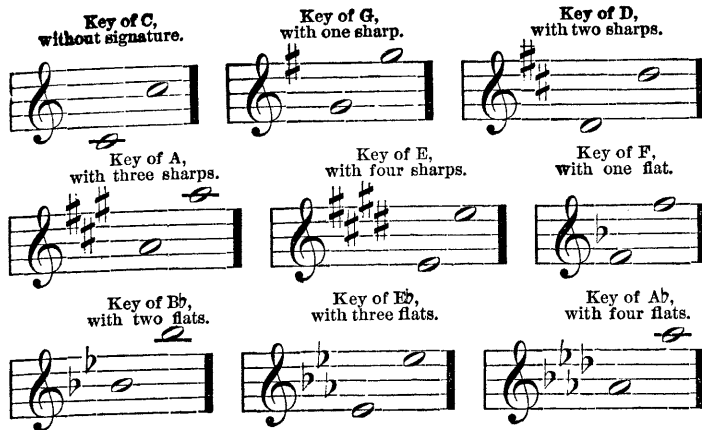
The upper figure shows the number of parts, or counts; the lower figure the kind of note to each part or count.

SHARP, FLAT, AND NATURAL.

The Sharp (\sharp) is a sign which raises a note a semitone. The Flat (\flat) lowers a note a semitone; and the Natural (\natural) restores a note that has been affected by a \sharp or \flat to its original sound. A \sharp or \flat placed before a note is called an *Accidental*, and affects all the notes of the same name throughout the measure in which it occurs.

When sharps and flats are placed at the beginning of a piece of music, they affect all the notes of the same name throughout the piece. The sharps and flats at the beginning of a piece are called the *Signature*.

There are as many sharps and flats as there are notes. The sharps are placed, beginning with $F\sharp$, by fifths ascending, and by fourths, descending. The flats are placed, beginning with $B\flat$, by fourths, ascending, and by fifths, descending.




Each major key has its relative minor. It is called relative because it is marked at the clef by the same number of sharps or flats as its principal key, except the key of C major and its relative, A minor, which have no signature. The relative key is a minor third below its principal key. To know whether we are in the principal key of the major mode, or in its relative minor, it is necessary to examine whether the fifth of the major key is accidentally altered by a sharp or natural; if not, we are in the principal major key; if it is altered, we are in the relative minor.

OF THE TRIPLET.

The Triplet is a group of three notes, over which the figure 3 is placed, and played in the time of two of the same denomination.



OF THE SLUR.

The slur is indicated by this sign, , placed over or under the notes that are to be slurred. They are performed both ascending and descending. Examples:—

SLURS OF TWO NOTES, ASCENDING AND DESCENDING.

Play the E, and let the first finger strike quickly on the F, &c. Play the F, and draw the finger one side, sounding E, &c.



GRACE NOTES, OR APPOGGIATURAS.

Grace Notes, or Appoggiaturas, are small notes placed before the larger notes, and are to be played as quick as possible, joining them to the note before which they are written. They do not affect the regular time of the measure in which they occur.



Directions for Stringing the Banjo.

The 1st should be a fine E string.

The 2d, a thick E string.

The 3d, a guitar B string.

The 4th should be a regular Banjo A string, very fine, and spun on silk.

The 5th should be a fine E, same as 1st.

Of the Barre.

In making the Barre Chord, place the forefinger firmly across the width of the finger-board. The thumb placed in the centre of the back of the neck, so that the fore-finger presses firmly down, thereby preventing the slightest vibration of the strings. The figures, in front or behind the notes, indicate the fingers of the left hand.

Barre Chords.



Manner of Holding the Banjo.

Rest the rim of the Banjo on the right thigh, the upper portion resting upon the right breast, the neck elevated on a level with the left shoulder, and resting in the hollow of the left hand, between the thumb and forefinger, the right forearm resting on the rim of the instrument, about three inches from the tail-piece, the palm of the hand being directly over the bridge.

Signs for Fingering with Right Hand.

Partly close the right hand in the form of a C, the thumb to project slightly in advance, the fingers should pick up the strings towards the palm of the hand. For the first finger, one dot is represented, thus : . for the second finger, two dots, : and for the thumb, a x.

Signs for Fingering with Left Hand.

Figures above or below the staff, 1, 2, 3, 4, indicate the fingers employed to stop the strings. When two figures or more appear over a note, the upper one has reference to the fret, and the lower ones to the fingers. The O stands for an open string.

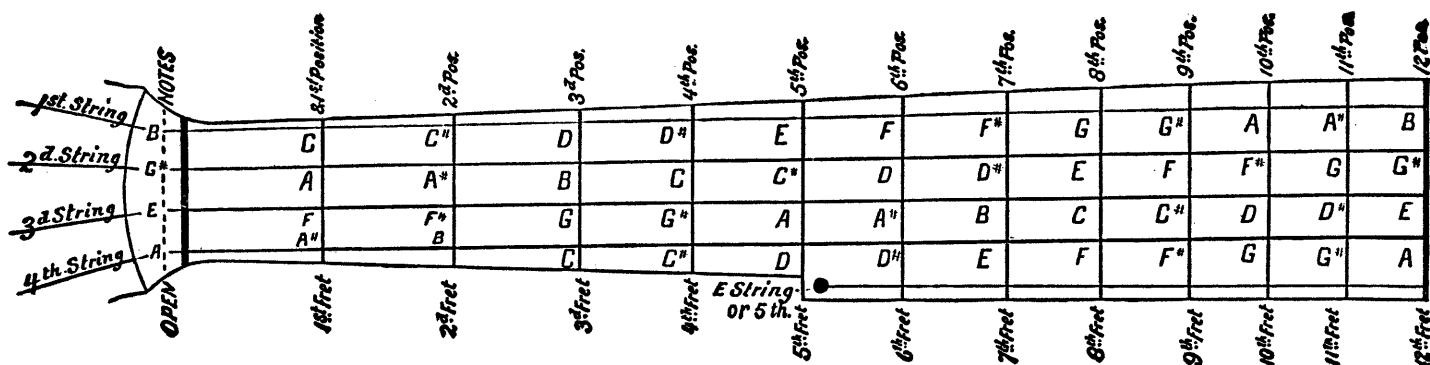
How to Tune the Banjo.

Tune the 4th string to an A tuning fork or pitch pipe (they can be purchased at any music store), then place the finger on the 4th string at the 7th fret, making the tone E, and tune the 3d string in unison. Place the finger on the 3d string, at the 4th fret, making G \sharp , and tune the 2d string in unison; then place the finger on the 2d string, at the third fret, making B, and tune the first string in unison; then place the finger on the 1st string, at the 5th fret, which gives the tone E, and tune the 5th string in unison.

The banjo, in tune, will produce the following notes on the open strings:

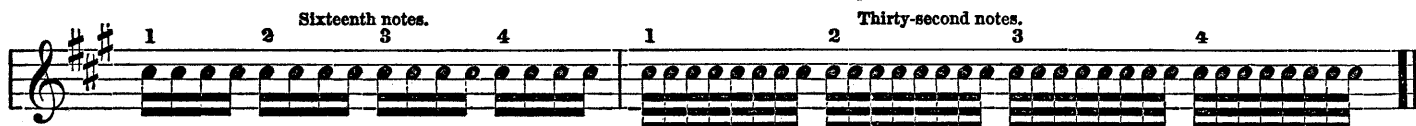
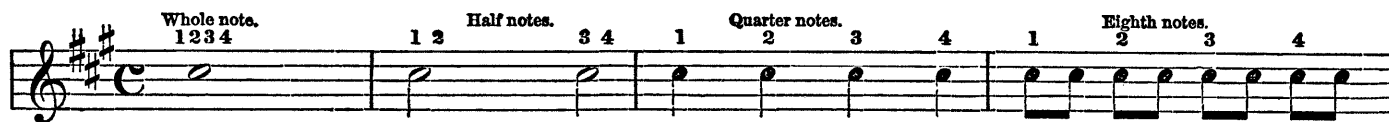


Diagram of the Finger-Board of the Banjo.



Lessons on Time.

Count four to each measure.





Transposition of the Keys or Scale.

When C is taken as 1. the scale is said to be in its natural position ; but either of the other letters may be taken as 1, in which case, the scale is said to be *Transposed*.

As 1 is the basis of the scale (the foundation on which it rests), so the letter which is taken for this sound is called the *Key-Note*. Thus, if the scale be in its natural position, it is said to be in the Key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on, with the rest of the seven letters. Whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed ;

thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

A scale, generally speaking, is a succession of seven notes ascending or descending, which consists of five tones and semitones.



The Major Scale in A, Natural Key of the Banjo.

(Written in Two Octaves.)

Notes on the 4th String.	3d string.	2d string.	1st string.	5th string.	1st string.
0 2 2 3	0 2	0 1	0 2 4	0	1 3 4
A X B X C# X D X	E X F# X	G# . A .	B . C# . D .	E X	F# . G# . A .

CHORDS IN A MAJOR.

THE ARPEGGIO is indicated by the curved line before the chord; the lower note must be played first, the others in rapid succession; the upper note to be taken on the count.

1st Po.	5th Po.	2d Po.	7th Po.	8th Po.

EXERCISE IN E MAJOR.

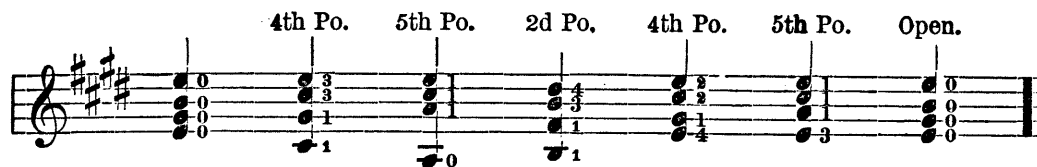
CHROMATIC SCALE.

THE MAJOR SCALE IN E.

3d string.	2d string.	1st string.	5th string.	1st string.
0 2	0 1	0 2 4	0	4 2 0
E X F# X	G# . A .	B . C# . D# .	E X	D# . C# . B .

2d string.	3d string.	4th string.	3d string.
1 0	2 0	4 3 2 2 4	0
A . G# .	F# X E X	D# X C# X B X C# X D# X	E X

CHORDS IN E MAJOR.



EXERCISE IN E.



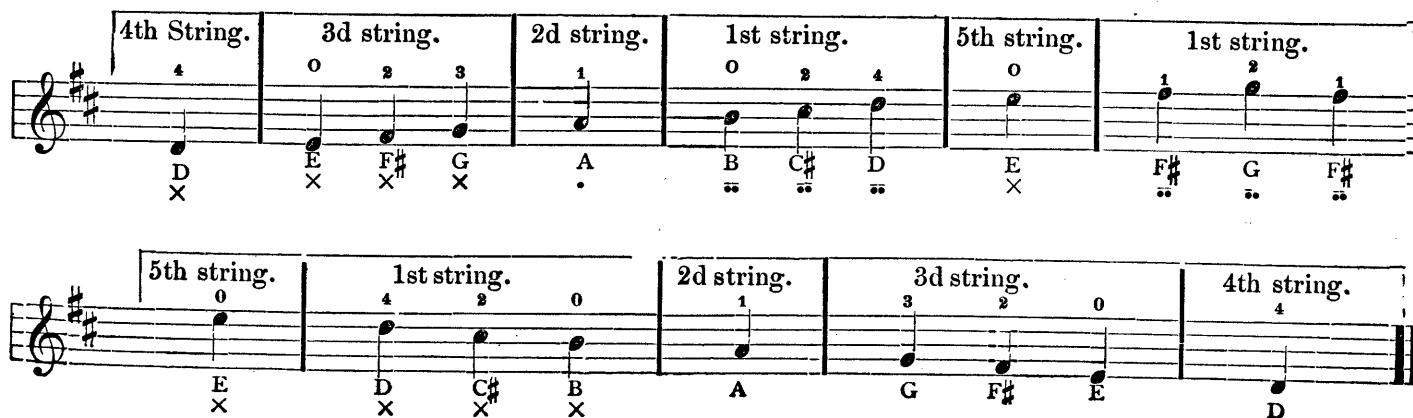
Lesson on Harmonics.

Harmonics are produced by pressing the fingers very lightly over the strings with only sufficient force to prevent the strings from vibrating as if open. They are produced on the 7th, 5th, 4th, 12th and 18th frets.

EXAMPLE.



THE MAJOR SCALE IN D.



CHORDS IN D.

5th Barre. 2d Barre. 7th Bar. 5th Bar. 5th Bar. 3rd Bar. 7th Bar. 1st Position. 5th Bar.



EXERCISE.

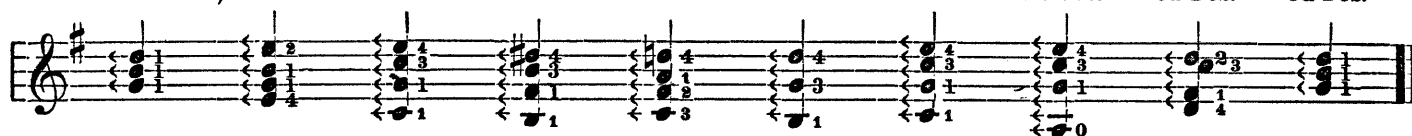


THE MAJOR SCALE IN G.



CHORDS IN G.

3d Pos. Barre, 3d Pos. 3d Po. Barre. 2d Pos. 1st Pos. 2d Pos. 3d Pos. 3d Pos. 2d Pos. 3d Pos.



THE MAJOR SCALE IN C.

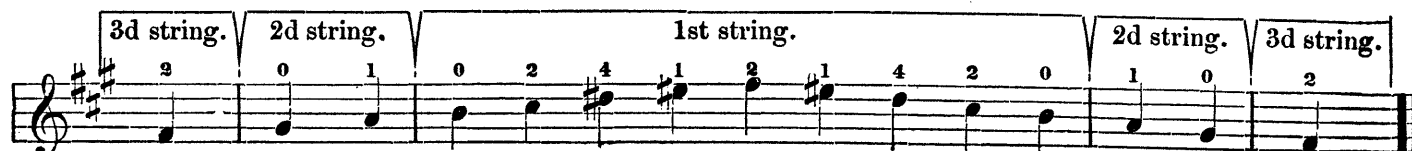


CHORDS IN C MAJOR.

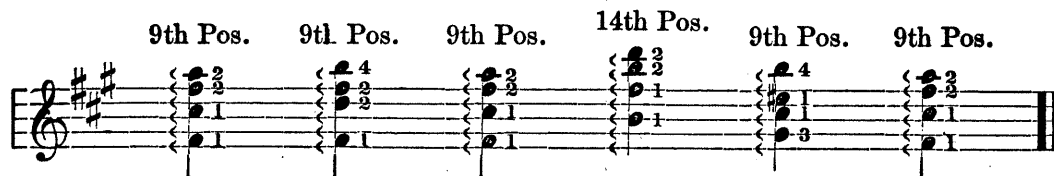
3d Pos. Barre. 5th Pos. 5th Pos. 4th Pos. 5th Pos. 6th Pos 3d Pos,



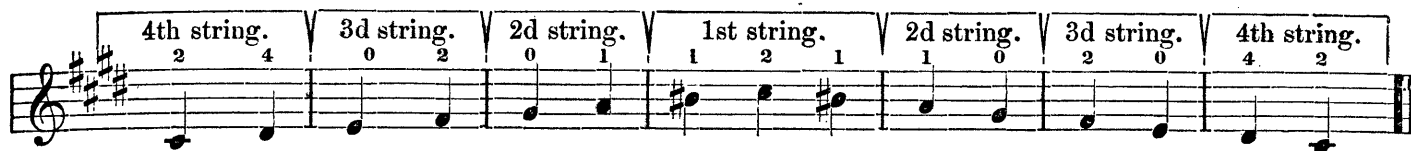
MINOR SCALE IN F#



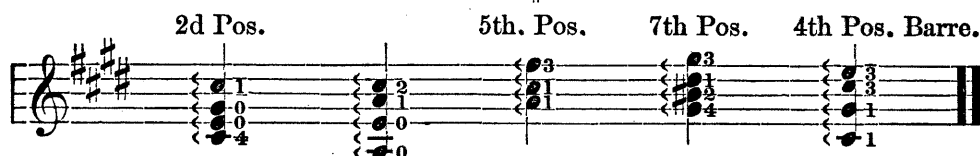
CHORDS IN F# MINOR.



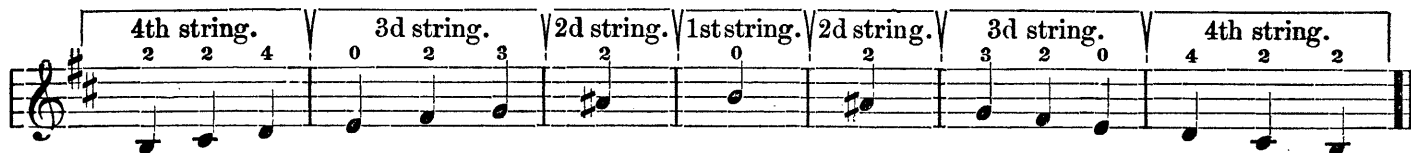
MINOR SCALE IN C#.



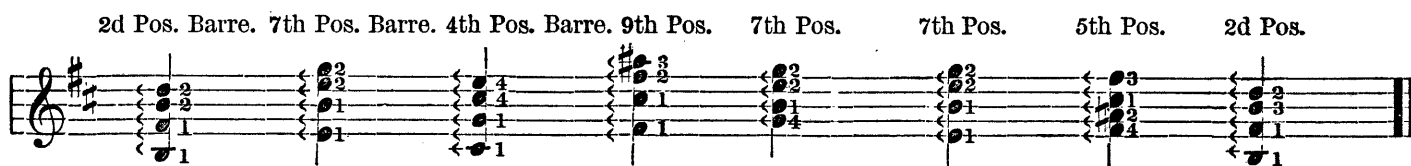
CHORDS IN C# MINOR.



MINOR SCALE IN B.



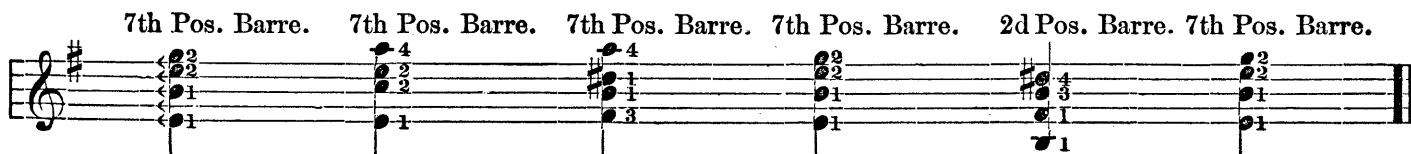
CHORDS IN B MINOR.



MINOR SCALE IN E.



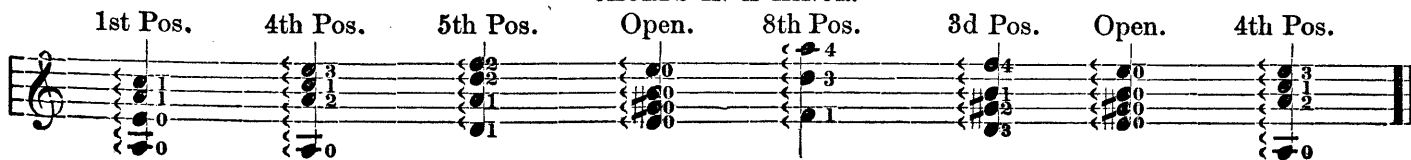
CHORDS IN E MINOR.



MINOR SCALE IN A.



CHORDS IN A MINOR.

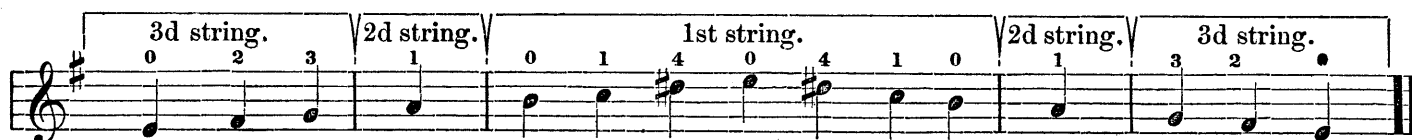


The Major Scales with Sharps, and Relative Minor Scales.

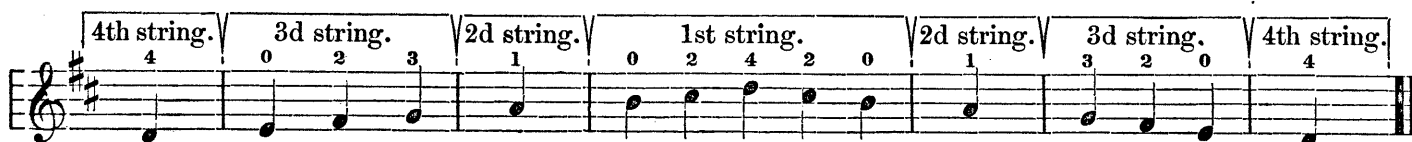
MAJOR SCALE IN G.



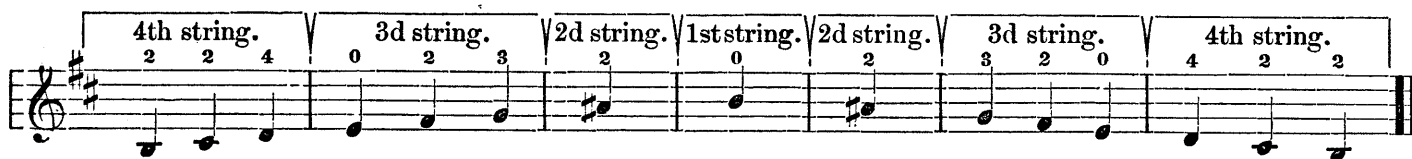
RELATIVE MINOR SCALE IN E.



MAJOR SCALE IN D.



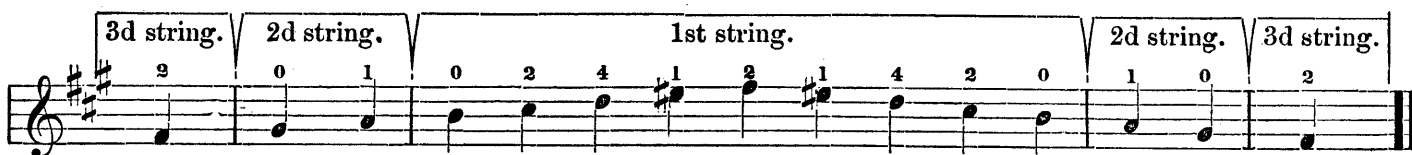
RELATIVE MINOR SCALE IN B.



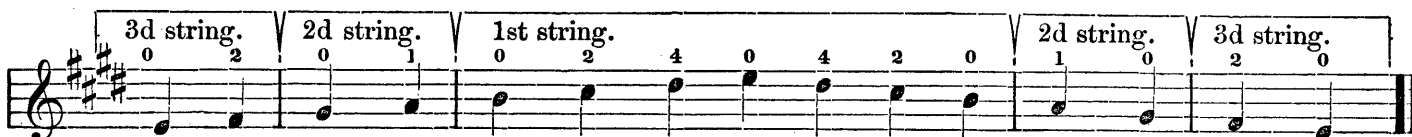
MAJOR SCALE IN A.



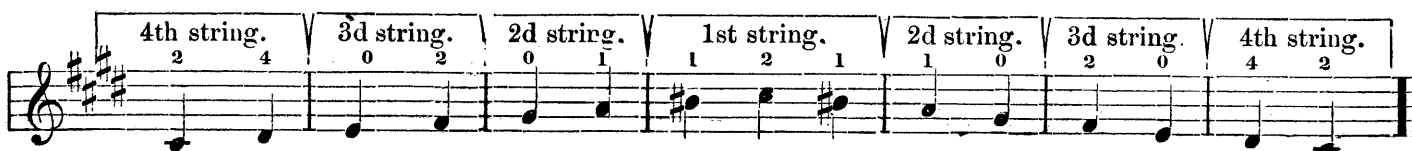
RELATIVE MINOR SCALE IN F#.



MAJOR SCALE IN E.

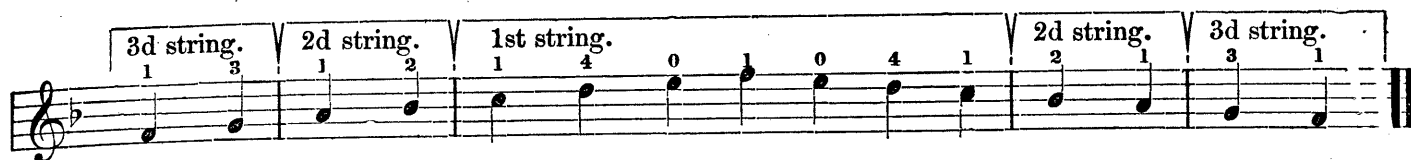


RELATIVE MINOR SCALE IN C#.

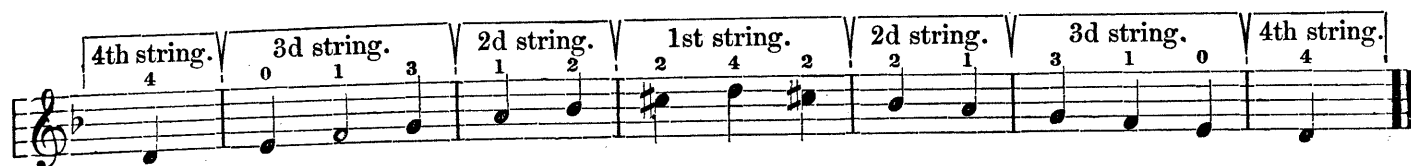


The Major Scales with Flats, and Relative Minor Scales.

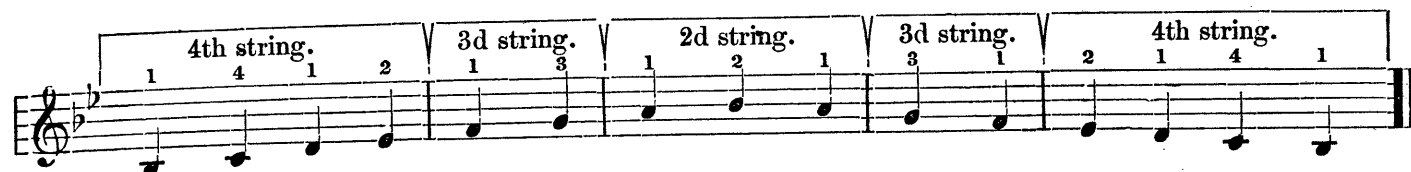
MAJOR SCALE IN F.



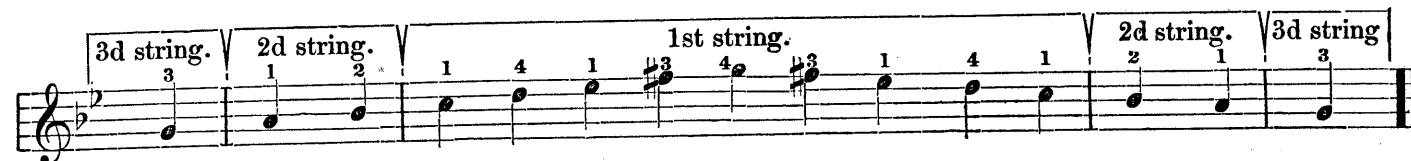
RELATIVE MINOR SCALE IN D.



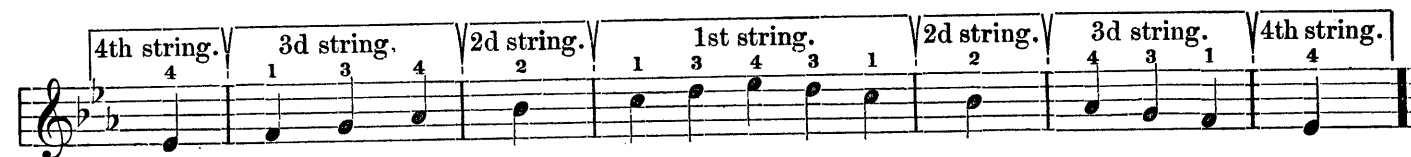
MAJOR SCALE IN B \flat .



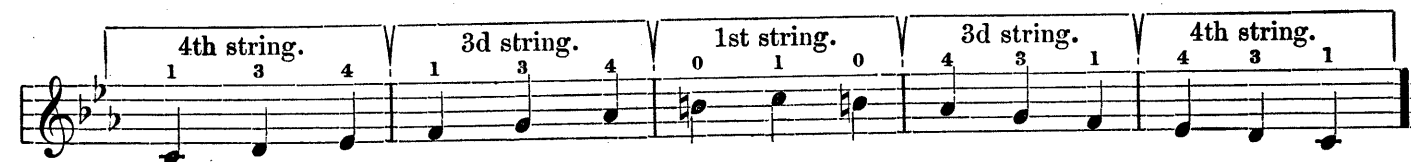
RELATIVE MINOR SCALE IN G.



MAJOR SCALE IN E \flat .



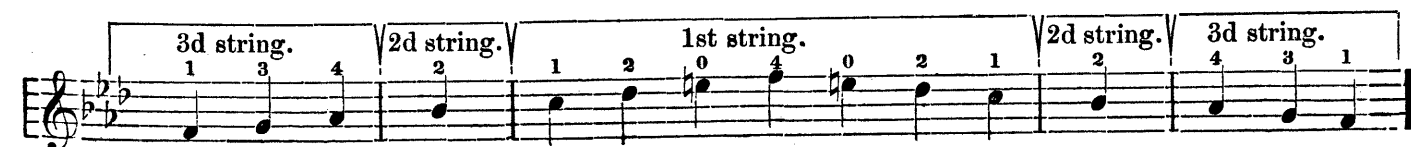
RELATIVE MINOR SCALE IN C.



MAJOR SCALE IN A \flat .



RELATIVE MINOR SCALE IN F.



PART II.**Choice Instrumental and Vocal Selections.****AMERICAN HORNPIPE.****ROMAN HORNPIPE.**

HARRY'S HORNPIPE.



CLOG HORNPIPE.



CRACOVienne.



GATY'S HORNPIPE.

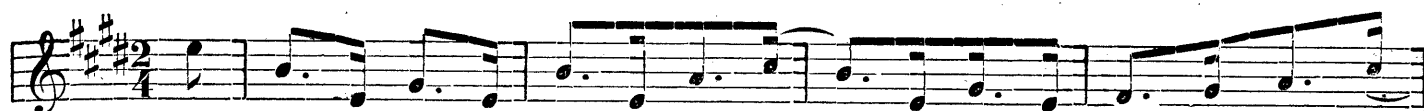


LONDON CLOG.



HIGHLAND FLING.

17



DEVIL'S DREAM.



CHICAGO JIG.

By G. CLIFTON DOBSON.



CLINTON JIG.

By G. CLIFTON DOBSON.



5th Position.



5th Position.



LYONS JIG.

19



"THE KEYPORT" JIG.



MINOR JIG.

Composed by H. C. DOBSON.

4th Position.



4th Pos.



5th Pos.



MINOR JIG. Concluded.

21



PLANTATION JIG.



IRISH JIG.



WAVERLY JIG.



IRISH JIG.



IRISH REEL,

23

4th to B.



2d Position.



BIJOU REEL.

By H. C. DOBSON.



WALK ROUND.



SPANISH RETREAT.

With Original Introduction by H. C. DOBSON.

Tune 4th to B.

9th. 12th. 9th. 12th.

9th. 12th. 9th. 12th. 9th. 7th.

5th. 9th. 7th. 5th.

5th Barre. 7th Barre.

5th. 7th.

12th. 11th. 12th. 9th. 8th.

SPANISH RETREAT. Concluded.

25

5th. 5th. 7th. 9th. 11th.

5th.

5th Pos. 7th. 5th Pos. 7th. 9th.

5th Pos. 7th. 7th Pos. 9th.

CHINEE DANCE.

EGYPTIAN RETREAT.

By G. CLIFTON DOBSON

Tune 4th to B.

Musical score for 'EGYPTIAN RETREAT' in G major (three sharps) and 6/8 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. It features a melody with a triplet of eighth notes and a bass line with chords. The second staff includes a 'Fine.' marking. The third and fourth staves each have a '3d Barre.' instruction. The fifth staff continues the melody and bass line. The sixth staff concludes with a 'D.C.' (Da Capo) instruction.

GARRYOWEN.

Musical score for 'GARRYOWEN' in G major (three sharps) and 6/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody is simple and melodic. The second staff includes a 'Fine.' marking. The third staff concludes with a 'D.C.' (Da Capo) instruction. Fingering numbers (7, 4, 4) are indicated above some notes in the third staff.

KALAMAZOO MARCH.



UNIFORM MARCH.



UNIFORM MARCH. Concluded,



GERMAN MARCH.



LOUISA WALTZ.

Composed by H. C. DOBSON.

3

3

Fine.

7th Fret. 5th Fret.

3

3

5th Po.

8th Po. 5th Po. 5th Po.

5th Po. 7th Po.

DAVIS WALTZ.

H. C. DOBSON.

Musical score for Davis Waltz, arranged by H. C. Dobson. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of five staves of music. The first staff contains measures 1-6, with a triplet of eighth notes in measure 3 and a double bar line in measure 6. The second staff contains measures 7-12, with a triplet of eighth notes in measure 10. The third staff contains measures 13-18, with a double bar line in measure 18 and the word "Fine." above it. The fourth staff contains measures 19-24, with a triplet of eighth notes in measure 19 and a double bar line in measure 24. The fifth staff contains measures 25-30, with a triplet of eighth notes in measure 25 and a double bar line in measure 30, followed by the initials "D.C." (Da Capo).

SLOW WALTZ.

Arranged by G. CLIFTON DOBSON.

Musical score for Slow Waltz, arranged by G. Clifton Dobson. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of three staves of music. The first staff contains measures 1-6, with a triplet of eighth notes in measure 3 and a double bar line in measure 6. The second staff contains measures 7-12, with a triplet of eighth notes in measure 7 and a double bar line in measure 12, followed by the word "Fine." above it. The third staff contains measures 13-18, with a triplet of eighth notes in measure 13 and a double bar line in measure 18, followed by the initials "D.C." (Da Capo).

THE WINDOM WALTZ.

H. C. DOBSON.

3d Po. 5th Po.

5th Po.

8th Po. 7th Po. 5th Po.

SIMPLE WALTZ.

4

PICCOLO POLKA.

33

G. CLIFTON DOBSON.



7th Po.



12th Po.



KEDIVE POLKA.

G. CLIFTON DOBSON.

Musical score for Kedive Polka, measures 1-12. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written on a single staff. Measures 1-4 are the first phrase, measures 5-8 are the second phrase, and measures 9-12 are the third phrase. The piece ends with a double bar line.

Fine.

D.C.

SULTAN POLKA.

Musical score for Sultan Polka, measures 1-12. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written on a single staff. Measures 1-4 are the first phrase, measures 5-8 are the second phrase, and measures 9-12 are the third phrase. The piece ends with a double bar line.

Fine.

7th Po. 12 Po. 7th Po.

5th Po. 4th Po.

D.C.

IDAHI POLKA.



XYLOPHONE POLKA.

By G. CLIFTON DOBSON.

5th Po.



AFRICAN POLKA.



MALIBRAN POLKA.



EVENING STAR SCHOTTISCHE.

Arranged by H. C. DOBSON.

Fine.

TRIO.

D.C.

PIRATES' CHORUS.



HAIL! COLUMBIA.



WOULD I WERE WITH THEE.

39

Arranged by H. C. DOBSON.

4th.3d. 3d. 2d Pos. 5th Pos. 7th Pos. 8th Pos. 5th Pos.

This musical score is for the hymn 'WOULD I WERE WITH THEE.' It is arranged by H. C. DOBSON. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of five staves of music. The first staff begins with a 4th.3d. fingering. The second staff ends with a 2d Pos. marking. The third staff contains 5th Pos. and 7th Pos. markings. The fourth staff contains 8th Pos. and 5th Pos. markings. The fifth staff concludes the piece. The music features various intervals and rests, with some notes marked with fingerings (1, 2, 3, 4) and positions (Pos.).

TORPEDO AND THE WHALE.

Bis.

This musical score is for the hymn 'TORPEDO AND THE WHALE.' It is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of four staves of music. The first staff begins with a 1 1 1 3 fingering. The second staff contains a Bis. marking. The third staff contains a 5 4 4 1 fingering. The fourth staff concludes the piece. The music features various intervals and rests, with some notes marked with fingerings (1, 2, 3, 4, 5) and positions (Pos.).

THE MAGNET.



YANKEE DOODLE.



DANDY JIM.



THE MAGIC SOLO.

41

H. C. DOBSON.

4th to B.

2d Pos.

NEW RECRUIT.



CONNAUGHTMAN'S RAMBLES.



"SHANGHAI CHICKEN."



PATIENCE (Tell me pretty maiden.)*Moderato.***COMING THRO' THE RYE.****ANNIE LAURIE.**

PART III.

WIDOW NOLAN'S GOAT.

Words by ED. HARRIGAN.

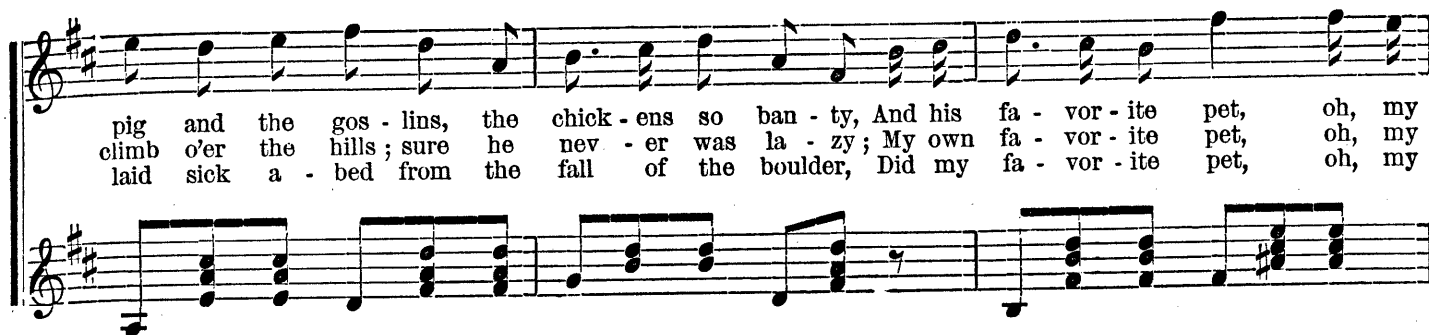
Music by DAVE BRAHAM.
Arranged by H. C. DOBSON.

1. Oh, I'm a lone wid - dy, my - self and my daugh-ter; We live in a house where there's
 2. With hor - ses he slept, ev' - ry night in the sta - ble; He'd rise in the morn, at the
 3. His whis - kers were long like the wan - der - ing Jew - man; He ate up old hoop-skirts, news-

welcome ga - lore; My hus - band, he for - mal - ly car - ried up mor - tar, From the
 break o' the day; When break-fast was read - y, he'd come to the ta - ble, Sure I
 - pa - pers and rags; When a kid he be - longed to young Ma - ry Ann Doo - lan; He would

ground to the third or fourth floor,..... When he died, he willed o - ver the
 nev - er could drive him a - way,..... He could butt down a fence, oh, so
 skip and sleep out on the flags;..... 'Twas a blast from the quar - ry struck

land and the shan - ty, His pipe and his stick, and his frieze o - ver - coat, The
 gen - tle and ai - sy, He'd stand near the pond for to see the ducks float; He'd
 him on the shoul - der, The morn - ing my hus - band went out for to vote; He

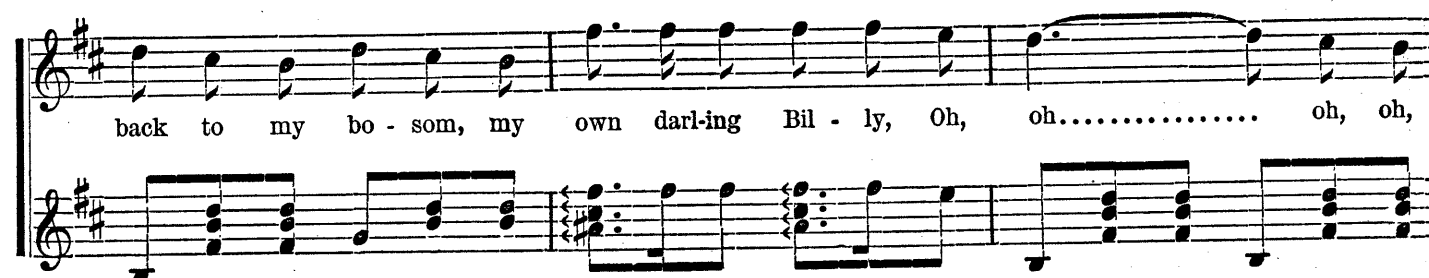


pig and the gos - lins, the chick - ens so ban - ty, And his fa - vor - ite pet, oh, my
climb o'er the hills; sure he nev - er was la - zy; My own fa - vor - ite pet, oh, my
laid sick a - bed from the fall of the boulder, Did my fa - vor - ite pet, oh, my

CHORUS.



buck Bil - ly goat! Oh, oh,..... oh, oh, hone,..... Come



back to my bo - som, my own dar - ling Bil - ly, Oh, oh..... oh, oh,



hone,.... . My fa - vor - ite pet, oh, my buck Bil - ly Goat!

4 He'd fight like a trooper, his horns were like sabers;
He'd bate all the goats for so many miles 'round
Sure he'd butt at a stranger, but never a neighbor;
Sure they could not take him to the pound.
Oh, his right name was Willie, but I called him Billy,
He was my companion, on him sure I'd doat;
So fond of sun-flowers, and daffy-down-dillies,
Was my favorite pet, oh, my buck Billy goat!—CHO.

5 His white hairs were silken, they hung long and drooping;
He travelled some time with Mike Reagan's big Nan;
If a child in the neighborhood took on a crooping,
He'd halt and he'd gaze like a man.
All the dogs and the cats, sure they'd never come near him
Wid his horns he would puck them a terrible smote;
The long years and days it took me for to rear him,
Oh, my favorite pet, oh, my buck Billy goat!—CHO.

"GOOD-BYE, LOVELY LOU."

Written and composed by JOHN READ.

Arranged by H. C. DOBSON.



1. 'Twas ear - ly in the month of May, I said to my girl, Lou, "As
 2. She said, "to you I will be true, to do the same I ought. Tho'
 3. "I've one thing, Lou, to tell to you, be - fore the seas I roam, And
 4. I bid a - dieu to love - ly Lou, we part - ed on the shore, And



I am go - ing far a - way, I'm going to ask if you Will
 I am told you sail - ors have a wife in ev' - ry port." I
 that is of the pres - ents I am going to bring you home; An
 some - thing seemed to tell me I should nev - er see her more; When




con - stant be while I'm at sea! she bowed her love - ly head, Then
 said, "now, Lou, don't look so blue, or think me so un - kind, I
 In - dia shawl, a par - a - sol, a ti - ny kan - ga - roo, A
 I re - turned, I quick - ly learned, That she had gone a - way, So

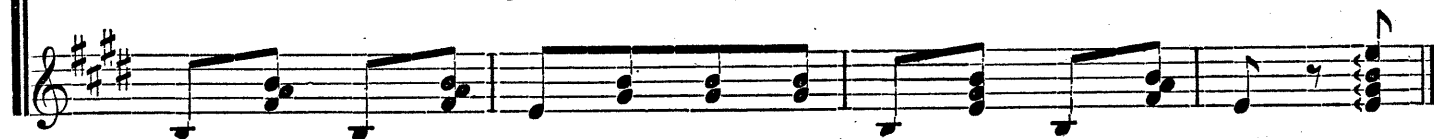


"GOOD-BYE, LOVELY LOU." Concluded.


47




placed her ti - ny hands in mine, And I to her then said,—
nev - er could for - get the girl That I have left be - hind.
mon - key and a par - rot, yes, And they are all for you.
now as Lou has proved un - true, Why, I can on - ly say,—





CHORUS.



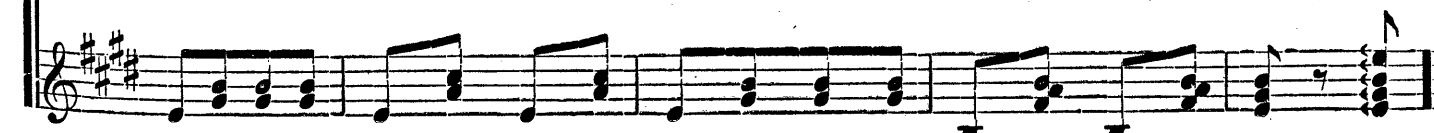
Good-bye, good-bye, Good-bye, love - ly Lou Think of me when I'm at sea, And




I will think of you, Good-bye, good-bye, Good - bye, love - ly

Lou, Think of me when I'm at sea, And I will think of you!.....



EVERY INCH A SAILOR.

Written and Composed by

JOHN READ.
Arr. by H. C. DOBSON.

1. My Un - cle Jack is what some peo - ple call a jol - ly tar, And
 2. On a storm - y night it's my de - light to mix a glass of grog, And
 3. "One night," said he "while out at sea, there came a dread - ful gale, Which
 4. So if you wish to pass a pleas - ant hour or two a - way, Just

I should think that he was born be - neath a luck - y star; If
 then get Jack to spin a yarn be - fore the burn - ing log; And
 washed me o - ver - board and I was swal - lowed by a whale; And
 call and see old Un - cle Jack and then I think you'll say, — He's

all is true that he's gone through, a won - der he must be, He's
 af - ter you've been lis - ten - ing to all that he has said, You
 there I lived for twen - ty - days to wan - der - ing a - bout, Then
 eve - ry inch a sail - or, and as jol - ly as can be, For

ev' - ry inch a sail - or, and was born up - on the sea.
 feel so fright - ened that you can - not go a - lone to bed.
 seized the whale by the tail and turned him in - side out!"
 ma - ny years a whal - er, quite a he - ro of the sea.

EVERY INCH A SAILOR, Concluded.

(SPOKEN, After third verse.) I said to my friends who were sitting by my side,—“There's no mistake about it.”

CHORUS.

Jack is ev'-ry inch a sail - or, Five and twen - ty years a whal - er,

Jack is ev'-ry inch a sail - or, Born up-on the bright blue sea!..... seal.....

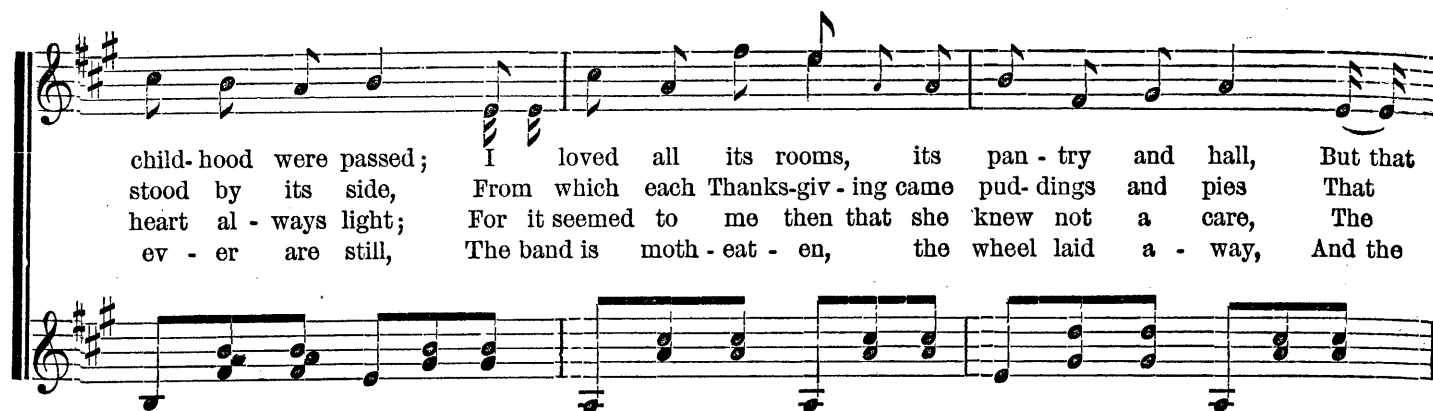
"THE OLD KITCHEN FLOOR."

BEAUTIFUL SONG.

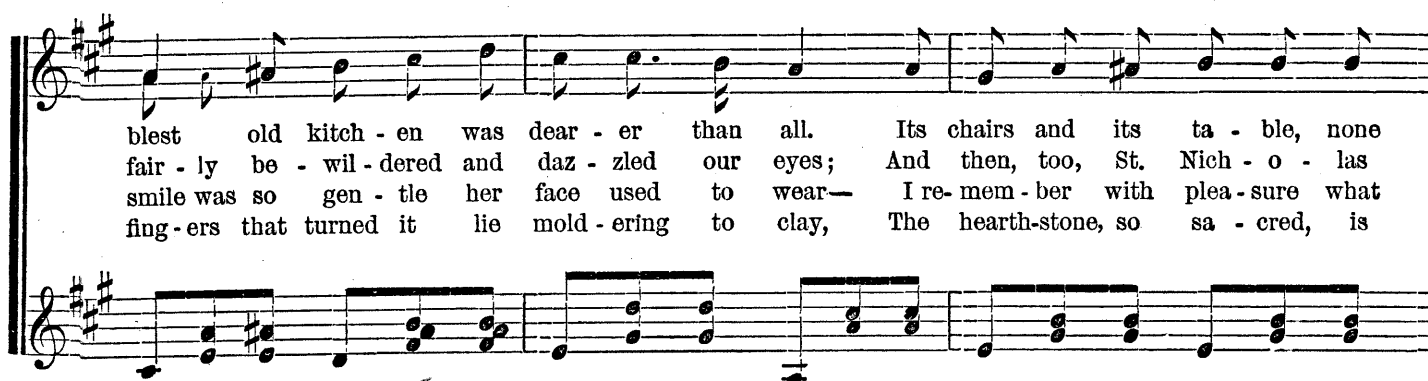
Arr. by H. C. DOBSON.

1. Far back in my mu - sings my tho'ts have been cast, To the cot where the hours of my
 2. I re-mem-ber the fire - place with mouth high and wide, The old fash-ioned o - ven that
 3. Day in and day out, and from morn-ing till night, Her foot-steps were bu - sy, her
 4. To - night these old vis - ions came back at their will, But the wheel and its mu - sic for

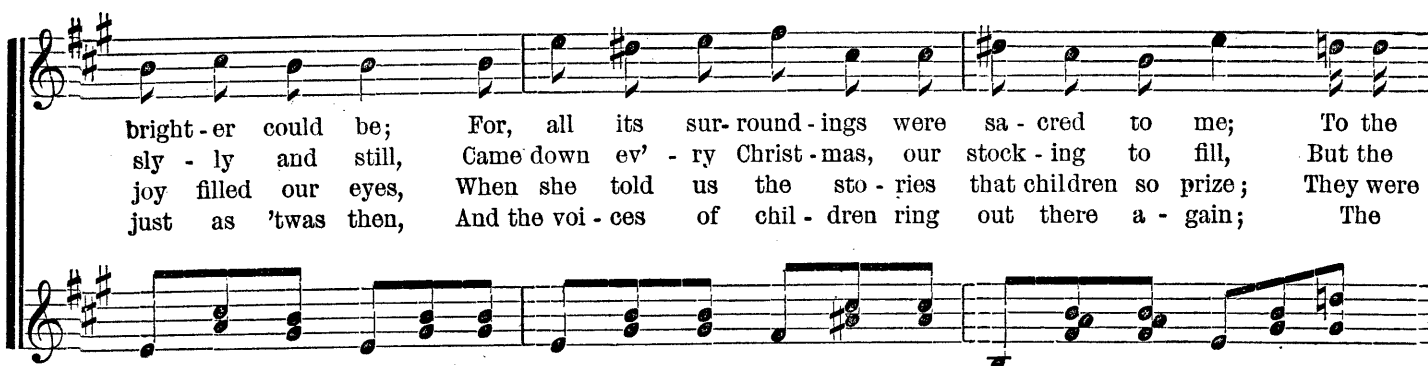
THE OLD KITCHEN FLOOR. Concluded.



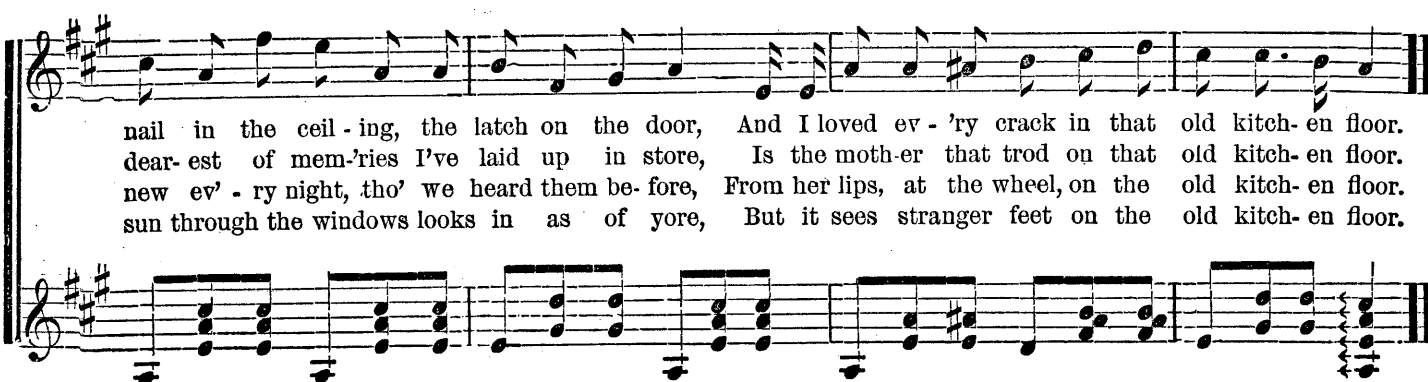
child-hood were passed; I loved all its rooms, its pan-try and hall, But that
stood by its side, From which each Thanks-giv-ing came pud-dings and pies That
heart al-ways light; For it seemed to me then that she knew not a care, The
ev-er are still, The band is moth-eat-en, the wheel laid a-way, And the



blest old kitch-en was dear-er than all. Its chairs and its ta-ble, none
fair-ly be-wil-dered and daz-zled our eyes; And then, too, St. Nich-o-las
smile was so gen-tle her face used to wear— I re-mem-ber with plea-sure what
fing-ers that turned it lie mold-ering to clay, The hearth-stone, so sa-cred, is



bright-er could be; For, all its sur-round-ings were sa-cred to me; To the
sly-ly and still, Came down ev'-ry Christ-mas, our stock-ing to fill, But the
joy filled our eyes, When she told us the sto-ries that children so prize; They were
just as 'twas then, And the voi-ces of chil-dren ring out there a-gain; The



nail in the ceil-ing, the latch on the door, And I loved ev'-ry crack in that old kitch-en floor.
dear-est of mem'-ries I've laid up in store, Is the moth-er that trod on that old kitch-en floor.
new ev'-ry night, tho' we heard them be-fore, From her lips, at the wheel, on the old kitch-en floor.
sun through the windows looks in as of yore, But it sees stranger feet on the old kitch-en floor.

THE DEAD ROSE.

Written and Composed by

HENRY C. DOBSON.

1. A rose once grew by a brook,..... Was
 2. To this rose one morn - ing there came,..... A
 3. Thus came, thus per - ished my boy,..... Now

swayed by the soft morning breeze; It was sent by its ma - ker a - bove, To a life of beau - ty and
 drop of pure cry - stal dew, It was kiss'd by the bright golden sun, And lost for - ev - er to
 gone to an e - ter - nal joy, Leaving deep in the soul a vast void, For a loved one un - time - ly de -

ease,..... On the graves of those that are gone,..... How free - ly we pluck them and
 view,..... Then quick - ly the rose did de - cay,..... Yes, with - ered in one sin - gle
 stroyed.... Yet strict - ly with care I will keep,..... For my dar - ling in Green - wood a -

give,.... It is all that af - fec - tion can do,..... For those that have long ceased to live.....
 day,.... Leaving pleasures of mem'ry be - hind,..... For e - ter - nal a - ges of time.....
 sleep.... The rose that died on his breast.... Though nothing but ash - es be left!

§ D.S.

THE ORPHAN BOY.

A BEAUTIFUL SYMPATHETIC SONG.

Arranged by H. C. DOBSON.



1. My dear old mother and I, did part When I was ve - ry young; Her
 2. And that same hand that held my own, When I be - gan to walk, And the
 3. And then she al - - ways knelt by me—How gloom - y was that day! She

mem' - ry still clings round my heart, As charm - ing vis - ions roam; They
 joy that spark - led in my eyes, When I be - gan to talk; I re -
 put her hand up to her breast, And taught me how to pray; Oh!

tell my of my moth - er's form, She watched me while I slept, And
 - mem - ber, too, when I was ill, She kissed my burn - ing brow, And the
 moth - er, moth - er, in this breast Thy im - - age still shall be, And

with her soft and gen - tle hand, She wiped the tears I wept!
 tears that fell up - on my cheek, I think I feel them now
 I will love thee to the last, And al - - ways think of thee!

IN THE GLOAMING,

53

BALLAD.

Composed by ANNIE F. HARRISON.

Arranged by H. C. DOBSON.



1. In the gloaming, oh, my dar - ling, When the lights are dim and low,—
2. In the gloaming, oh, my dar - ling, Think not bit - - ter - - ly of me!



And the qui - et shad - ows fall - ing, Soft - ly come, and soft - - ly go;
Tho' I passed a - - way in si - lence, Left you lone - ly, set you free!



Agitato.

When the winds are sob - - bing faint - ly, With a gen - tle un - known woe,
For my heart was crushed with long - ing, What had been, could nev - er be,—



Will you think of me and love me, As you did once long a - go?
It was best to leave you thus, dear, Best for you and best for me!



IN THE GLOAMING, Concluded.

After 2d verse.

It was best to leave you thus,..... Best for you and best for me!

OLD FOLKS AT HOME.

Composed by S. C. FOSTER.

Arranged by H. C. DOBSON.

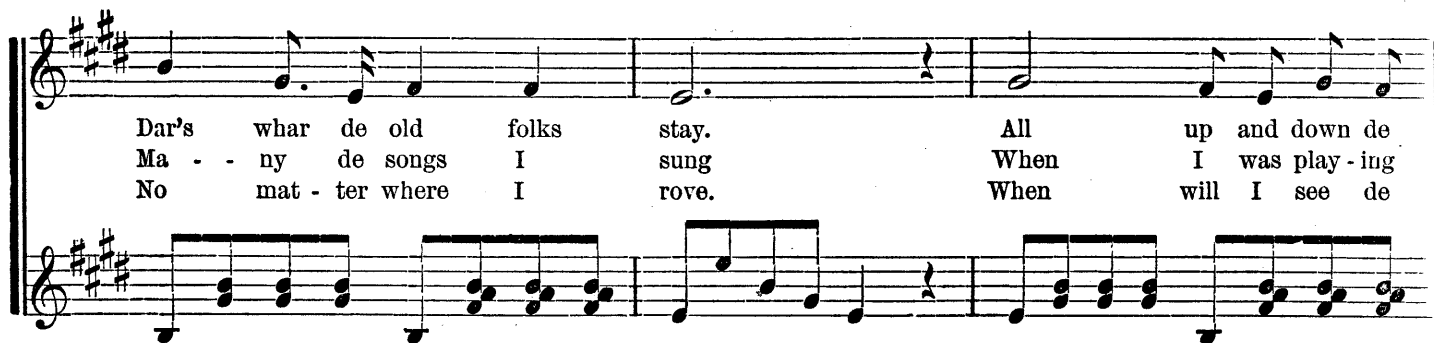
1. Way down up - on de Swan-nee rib - ber, Far, far a -
 2. All 'round de lit - tle farm I wan-dered, When I was
 3. One lit - tle hut a - mong de bush - es, One dat I

- way,
 young,
 love,

Dere's Den Still whar my heart is ma - ny hap - py days sad - ly to my turn - - ing eb - ber, I squandered, mem' - - ry rush - es,

OLD FOLKS AT HOME. Concluded.

55



Dar's whar de old folks stay. All up and down de
Ma - - ny de songs I sung When I was play - ing
No mat - ter where I rove. When will I see de

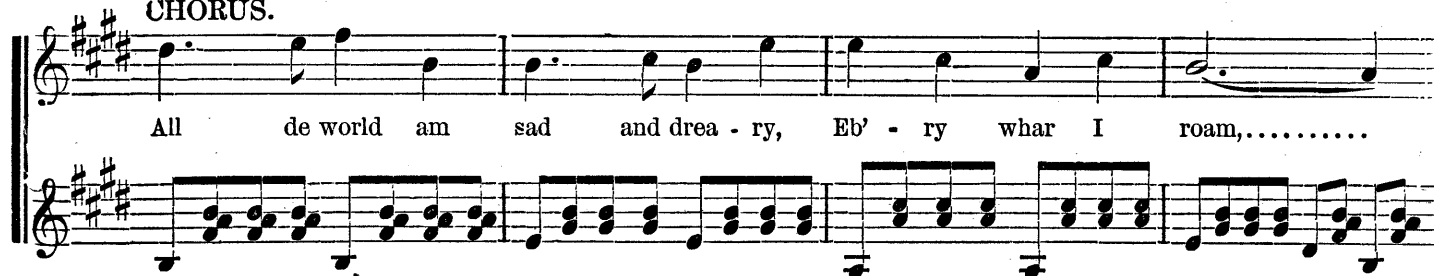


whole cre - - a - tion, Sad - - ly I roam;
wid my brud - der, Hap - - py was I;
bees a humming, All 'round de comb?



Still longing for de old plan - - ta - tion, And for de old folks at home!
Oh! take me to my kind old mud - der, Dare let me live and die!
When will I here de ban - - jo trum - ming, Down in my good old home!

CHORUS.



All de world am sad and drea - ry, Eb' - ry whar I roam,.....



Oh, darkeys, how my heart grows weary, Far from de old folks at home!.....

THE CAR DRIVER.

Written and Composed by HENRY C. DOBSON.



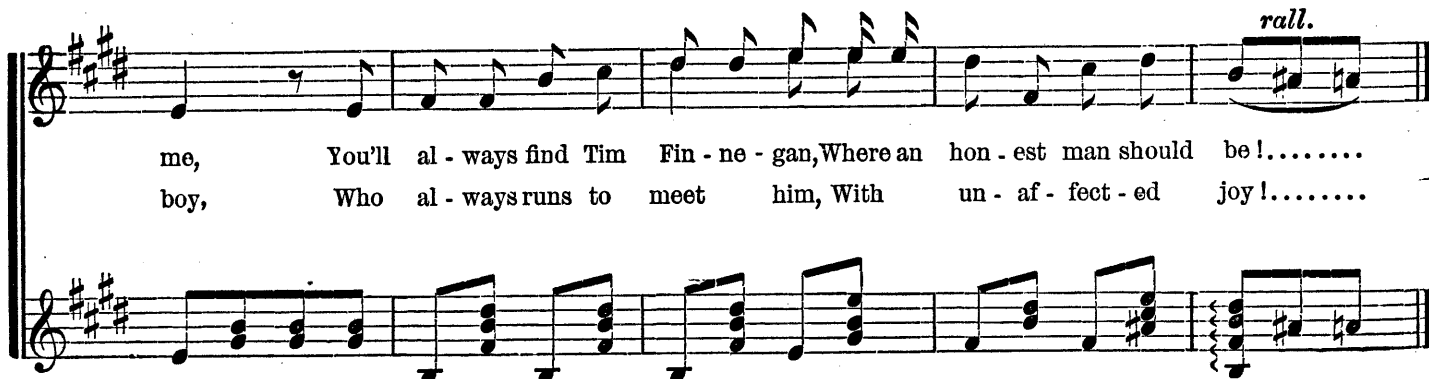
1. Yes, I drive up - on a street car, All the live-long day, To gain an hon - est
2. And could we read the sor - rows, With - in the rich man's breast, How lit - tle would we



liv - ing, As time flies fast a - way;..... Rain or shine, wet or dry, It's all the same to
en - vy His cares and want of rest; But Tim is always hap - py, With his wife and handsome



me, You'll al - ways find Tim Fin - ne - gan, Where an hon - est man should be!.....
boy, Who al - ways runs to meet him, With un - af - fect - ed joy!.....



THE CAR DRIVER. Concluded.

Tempo di Valse.

1. And though I suf - fer hard - - ships, My sal - ar - y is
2. And though an hum - ble fire - - side, 'Tis hon - est, dear, and

small,..... 'Tis e - nough to make my liv - - ing, Oh!
free,..... The spot a - bove all oth - ers, For a

this, and this is all;..... For well I know that rich - -
work - ing man to be;..... So nev - er en - vy an - y

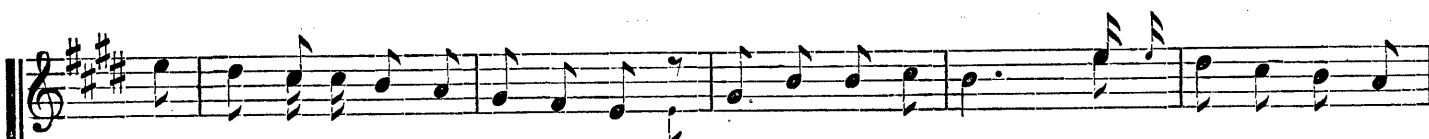
es, will nev - - er make de - part,..... A sin - gle
one, for what I say is true, There's al - ways

gloom - y sha - dow,..... once bur - ied in the heart!..... D.C
some poor mor - tal,..... that suf - fers more than you!.....

JOHNNY MORGAN.

Written and Composed by JOHN READ.

Arranged by H. C. DOBSON.



1. I'll sing of a band that used to play mu - sic in the street, And if you heard it
2. They used to say that John-ny was the smartest of them all, And 'round the a - rea
3. Now, one day, John, he chanced to play out - side a la - dy's door, And the la - dy said she'd
4. John played up - on his in - stru - ment, and pleased the la - dy so, That when the time ar -



you would say it was an - y - thing but sweet. They all played diff - 'rent in - stru - ments, the
 win - dows he would of - ten make a call, His mu - sic was so live - ly, all the
 nev - er heard such mu - sic played be - fore, It pleased her so that you must know, she
 rived to leave, she would not let him go, She asked if he would mar - ry her, which

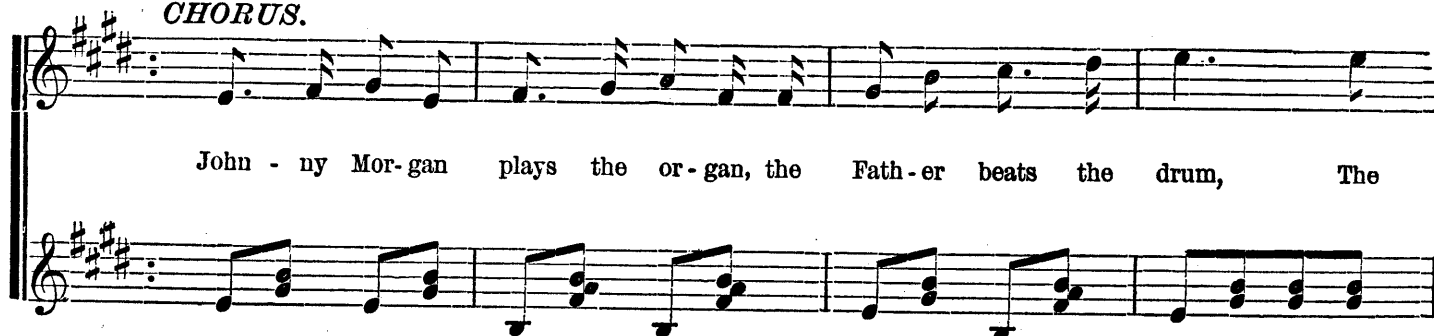


mu - sic was the same, They were all one fam - i - ly, and Mor - gan was their name.
 la - test airs from France, The ser - vant girls could not keep still, the mu - sic made them dance.
 hea - vy sums would pay, To John to stand out - side the house and play to her all day.
 John did ver - y soon, Now, on the or - gan, John-ny Mor - gan plays her many a tune.

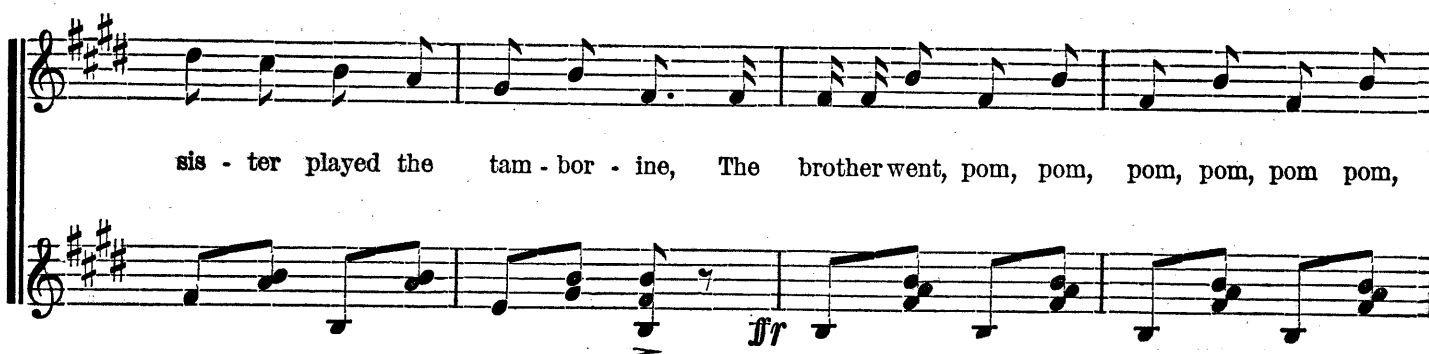


JOHNNY MORGAN. Concluded.

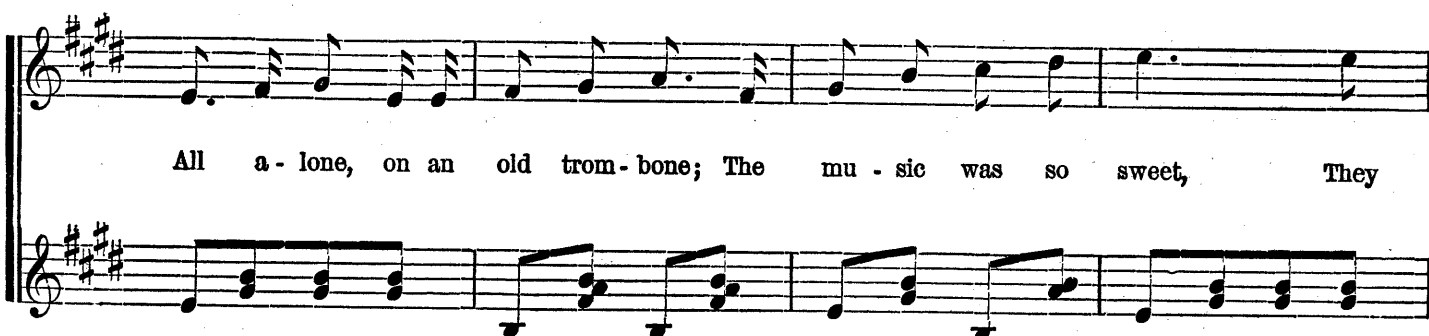
CHORUS.



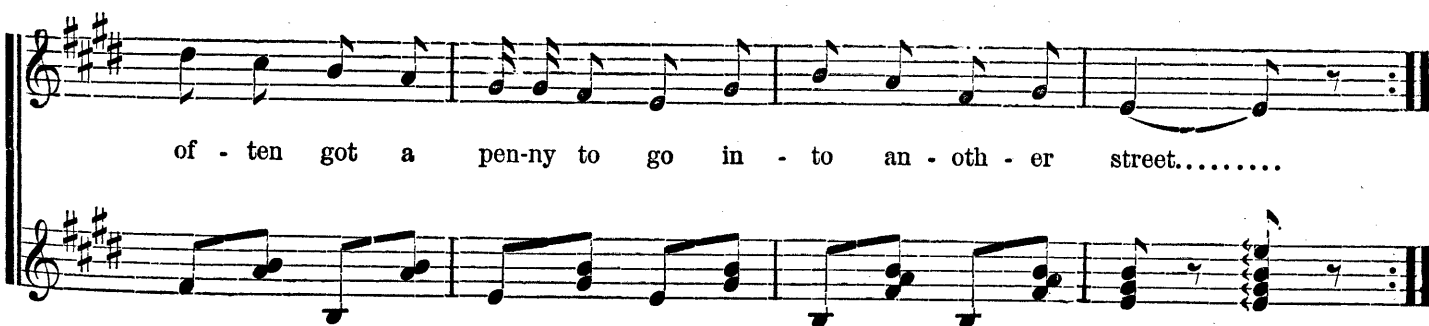
John - ny Mor-gan plays the or-gan, the Fath-er beats the drum, The



sis - ter played the tam - bor - ine, The brother went, pom, pom, pom, pom, pom pom,



All a - lone, on an old trom - bone; The mu - sic was so sweet, They



of - ten got a pen-ny to go in - to an - oth - er street.....

THE MAN IN THE MOON.

W. G. EATON.

Arranged by H. C. DOBSON.

Tempo di valse.

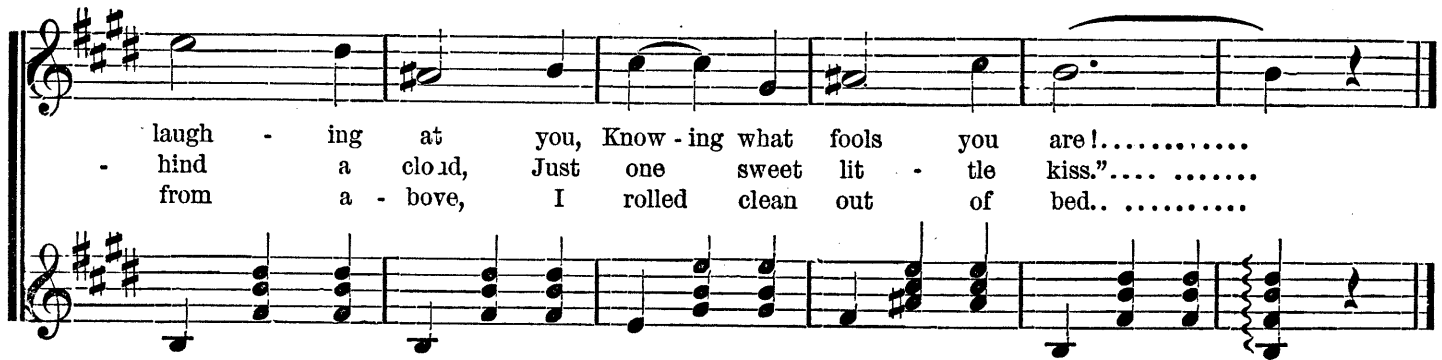
1. You all know what this feel - ing is, — When at some qui - et
 2. The oth - er night on Do - ver Cliffs, A girl sat there with
 3. As we sat gaz - ing at the moon, Like spoon - y lov - ers

spot;.... All a - round you may be ice, But the love is
 me;.... The moon a - bove kept peep - ing out, With look of
 do;... My arm of course, was 'round her waist, Nigh squeez - ing

burn - ing hot;..... Of course, her hand so tight you squeeze, As
 naugh - ty glee;..... I whis - pered tales of love, and said, "Don't
 her in two;..... I heard the moon say to the stars, "That

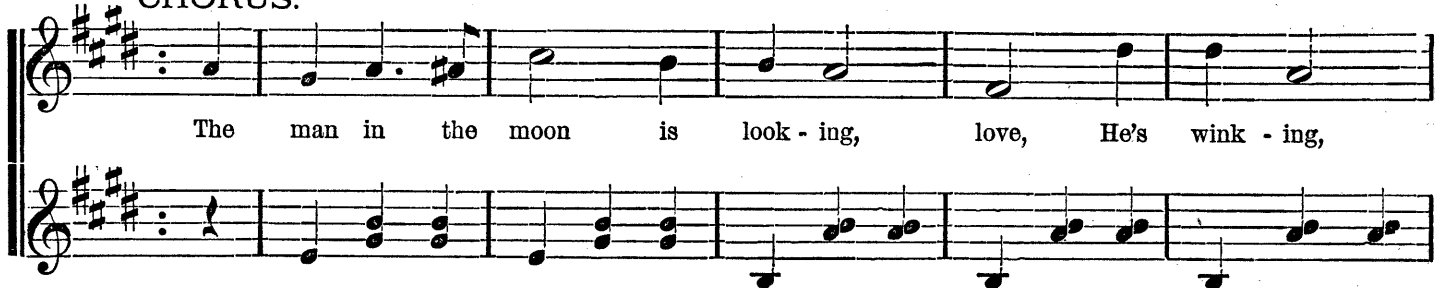
you both gaze a - far,..... Yes, while the moon is
 be a tim - id miss,..... But while the moon's be -
 pair 'Ill go and wed;..... And as the moon came

THE MAN IN THE MOON. Concluded.



laugh - ing at you, Know - ing what fools you are!.....
 hind a cloud, Just one sweet lit - tle kiss.".....
 from a - bove, I rolled clean out of bed..

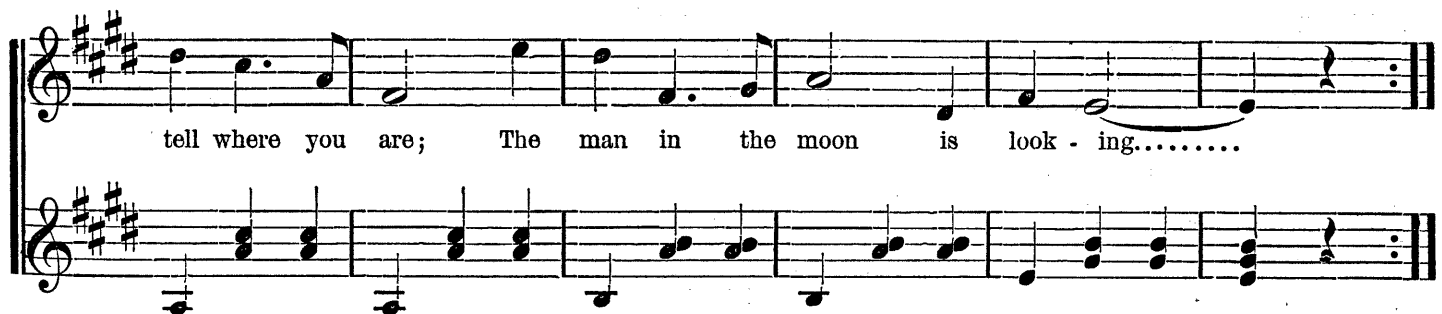
CHORUS.



The man in the moon is look - ing, love, He's wink - ing,



love, he's blink - ing, love, And each lit - tle star, Can



tell where you are; The man in the moon is look - ing.....

SPOKEN AFTER 1ST VERSE. When you are in love, and sitting on some romantic cliff, by the light of the moon you gaze in the girl's face, and imagine how much powder and rouge she has been putting on; and she's thinking at the same time, "what expressive eyes; how his nose turns up, and I think I should love him a little more if it was a Roman;" and the moon is winking at you and seems to say,—CHORUS.

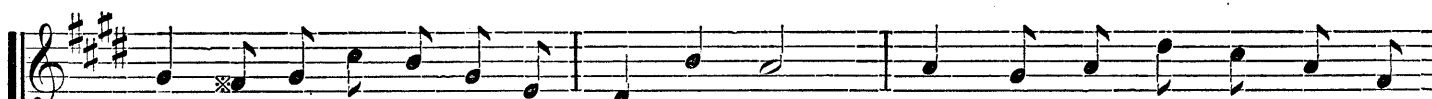
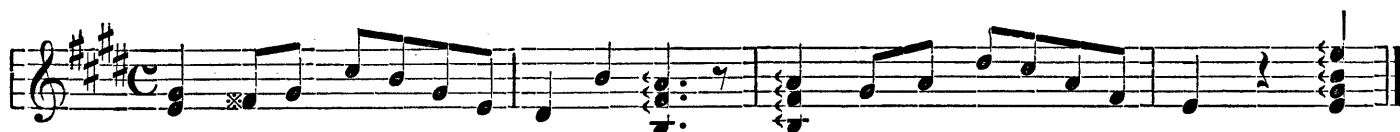
SPOKEN AFTER 2D VERSE. Now don't, don't you see the man? What man? Why the man in the moon! He's laughing at us. But one; just one, dear! No, no!—CHORUS.

SPOKEN AFTER 3D VERSE. It was a dream; I was not at Dover Cliffs, sitting with a girl by moonlight. I was in bed at Brixton with a rushlight shining upon me, and dreaming it was the moon, and my darling Matilda saying,—CHORUS.

"SOMEBODY'S COMING WHEN THE DEW-DROPS FALL!"

SONG AND CHORUS.

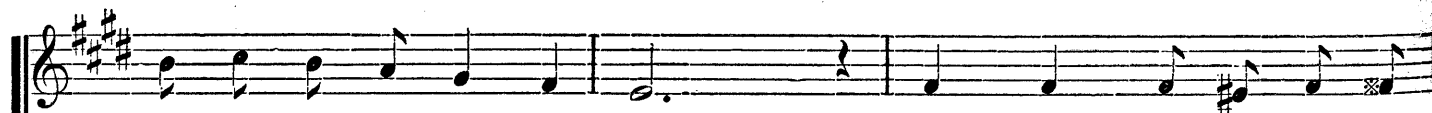
Arranged by H. C. DOBSON.



1. Some - bo - dy's coming, when the dew - drops fall ; Some - bo - dy's com - ing for a
 2. Some - bo - dy's coming, when the stars grow bright ; Some - bo - dy's com - ing with a
 3. Some - bo - dy's coming, with a heart so true ; And he will whis - per in the



twi - light call ; He will be wel - come to the best of all, So I'll
 smile to - night, Ro - ses will lis - en for his foot - steps light, And the
 twi - light too, One lit - tle sto - ry that is ev - er new, 'Tis the



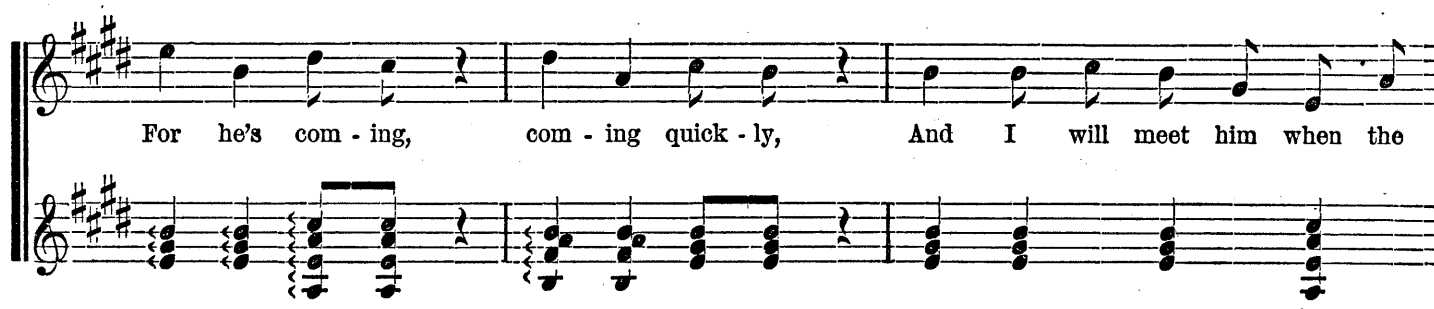
keep a lit - tle kiss for him. We are hap - py as the
 night - in - gale will sing to him. I will meet him at the
 one I al - ways love to hear. Hark ! he's com - ing, for I



"SOMEBODY'S COMING WHEN THE DEW-DROPS FALL!" Concluded. 63

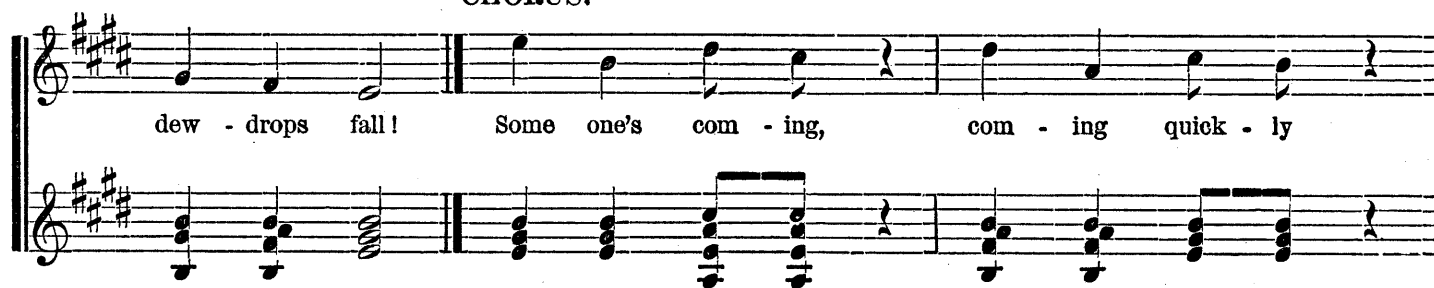


day is long, And no one shall ev - er make us sad.
gar - den gate, To tell him the se - cret once a - gain.
hear his song, The sweet - est, the gay - est of them all!



For he's com - ing, com - ing quick - ly, And I will meet him when the

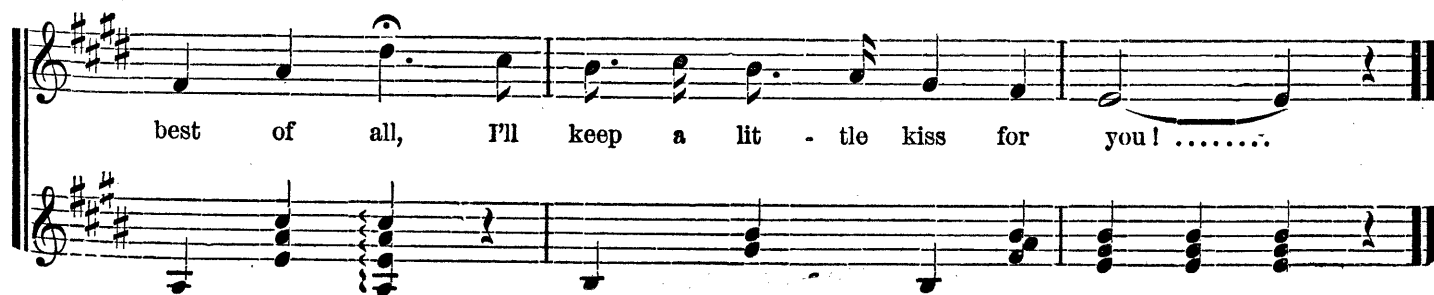
CHORUS.



dew - drops fall! Some one's com - ing, com - ing quick - ly



Com - ing when the lit - tle dew-drops fall,.... Darl - ing, you will be wel - come to the



best of all, I'll keep a lit - tle kiss for you!

TAKE ME HOME.

SONG AND CHORUS.

Composed by RAYMOND.

Arranged by H. C. DOBSON.

1. Take me home to the place where I first saw the light, To the
 2. Take me home to the place where the or - ange trees grow, To my
 3. Take me home, let me see what is left that I know, Can it

sweet sun - ny South take me home ; Where the mock - ing birds sung me to
 cot in the ev - er - green shade, Where the flow'rs on the riv - er's green
 be that the old house is gone ; The dear friends of my child - hood in -

rest ev' - ry night, Ah, why was I tempt - ed to roam ? I
 mar - gin may blow Their sweets on the bank where I played. The
 - deed must be few, And I must la - ment all a - lone. But

think with re - gret of the dear ones I left, Of the
 path to the cot - tage they say has grown green, And the
 yet I'll re - turn to the place of my birth, Where my

TAKE ME HOME. Concluded.

65

warm hearts that shel - tered me there, Of the wife and the dear ones of
place is quite lone - ly a - round, And I know that the smiles and the
chil - dren have played at the door, Where they pulled the white blos - soms that

whom I'm be - reft, And I sigh for the old place a - - gain.....
forms I have seen, Now lie deep in the soft mos - sy ground:.....
gar - nished the earth, Which will ech - o their foot - steps no - more.....

CHORUS.

Take me home to the place Where my lit - tle ones sleep, Poor

mas - sa lies bur - ied close by; O'er the graves of the loved ones I

long to weep, And a - mong them to rest when I die!

MY PRETTY JANE.

Composed by H. R. BISHOP.

Arr. by H. C. DOBSON.

Andantino.



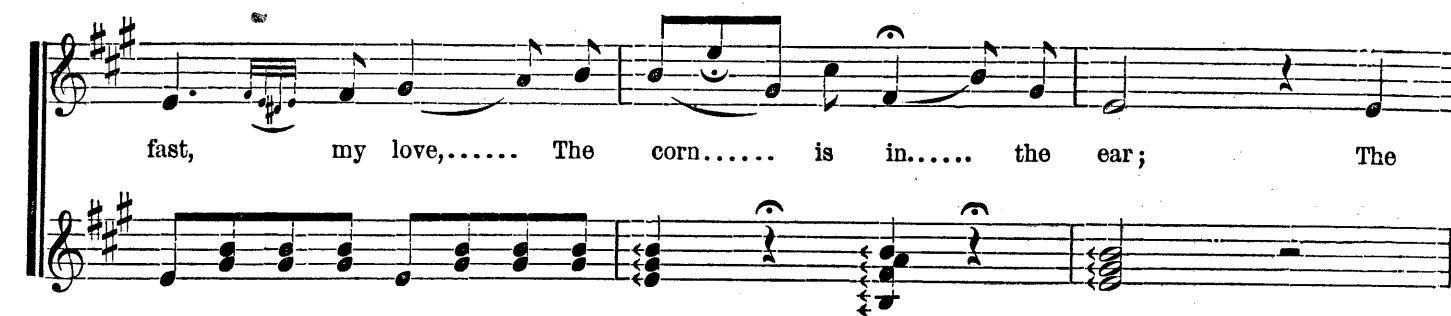
1. My pret - ty Jane, my pret - ty Jane..... Ah! nev - er, nev - er look so
 2. But name the day, the wed-ding day,..... And I will buy, will buy the

shy, But meet me, meet me in the eve - ing, While the
 ring, The Lads and Las - ses there in fa - vors And

bloom is on, is on the rye..... } The spring is wa - ning
 vil - lage bell, the vil - lage bells shall ring!..... }

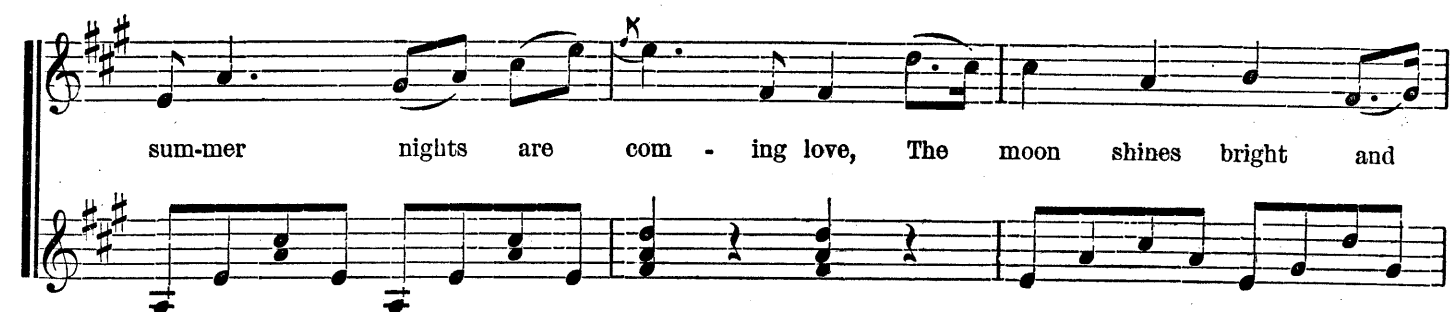
MY PRETTY JANE. Concluded.

67



fast, my love,..... The corn..... is in..... the ear; The

The first system of the musical score for 'My Pretty Jane'. It consists of a vocal line and a piano accompaniment line, both in G major (one sharp). The vocal line begins with a quarter note 'fast,' followed by a dotted half note 'my love,.....'. The piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand.



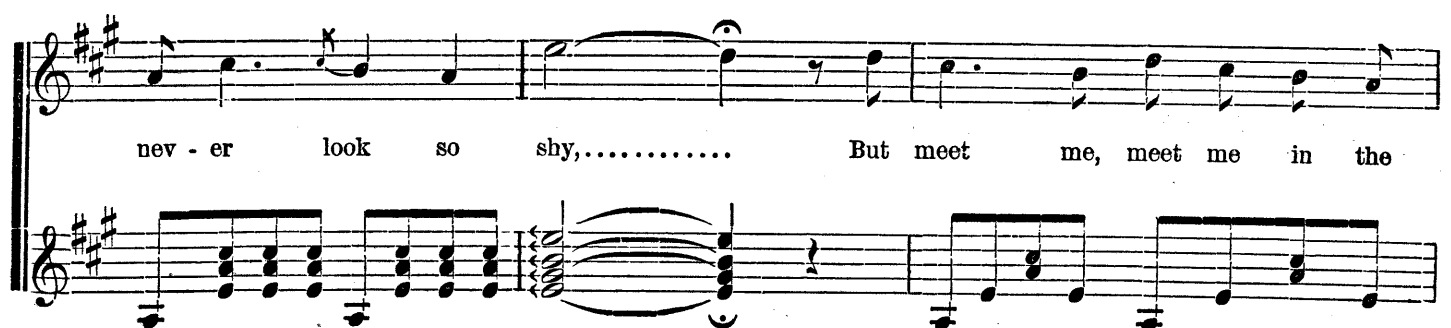
sum-mer nights are com - ing love, The moon shines bright and

The second system of the musical score. The vocal line continues with a quarter note 'sum-mer', followed by a dotted half note 'nights are com - ing love,'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a melody in the right hand.



clear, Then pret - ty Jane, my dear - est Jane, Ah !

The third system of the musical score. The vocal line begins with a quarter note 'clear,', followed by a dotted half note 'Then pret - ty Jane, my dear - est Jane, Ah !'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a melody in the right hand.



nev - er look so shy,..... But meet me, meet me in the

The fourth system of the musical score. The vocal line begins with a quarter note 'nev - er', followed by a dotted half note 'look so shy,.....'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a melody in the right hand.



eve - ning, While the bloom. the bloom is on the rye!.....

The fifth and final system of the musical score. The vocal line begins with a quarter note 'eve - ning,', followed by a dotted half note 'While the bloom. the bloom is on the rye!.....'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a melody in the right hand, ending with a final chord.

"DON'T YOU WISH YOU COULD?"

(SONG and DANCE.)

H. C. DOBSON.

1. Oh, such a beau - ty! I ne'er can for - get,..... In the park while walk - ing, the
 2. The next time I met her, how we did chat, The rain was fall - ing fast, and

first time we met; Her sun - ny curls were peep - ing, Be - neath her lit - tle hood, And
 spoil'd her lit - tle hat; And as I tried to kiss her, While at the door we stood, She

as I tried to catch her, said, "Now don't you wish you could?" Look - ing like a dai - sy,
 wink'd at me and then she said, "Now don't you wish you could?" I call'd up - on her night - ly,

I thought I should go cra - zy,
 She treat - ed me po - lite - ly.

"DON'T YOU WISH YOU COULD?" Concluded.

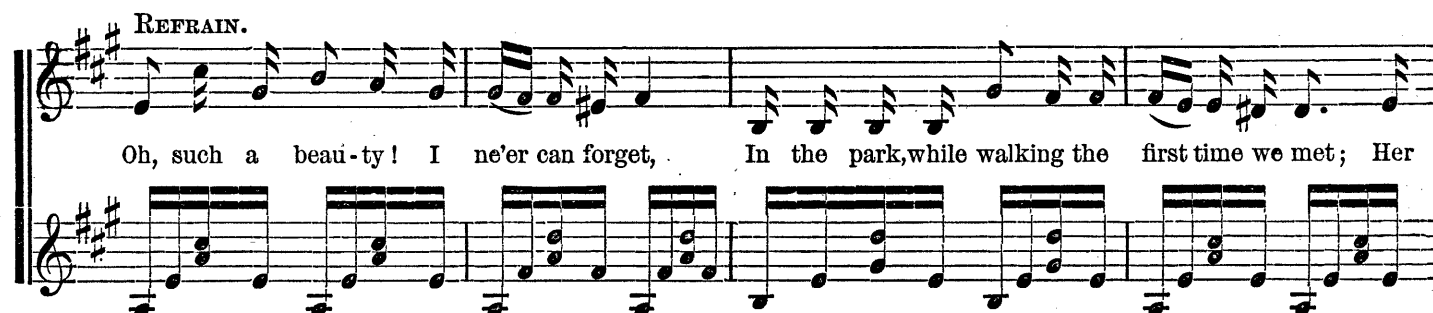


When she threw a glance at me, I scarce knew where I stood. Oh!
asked her if she'd mar - ry me, It was all un - der - stood. Oh!

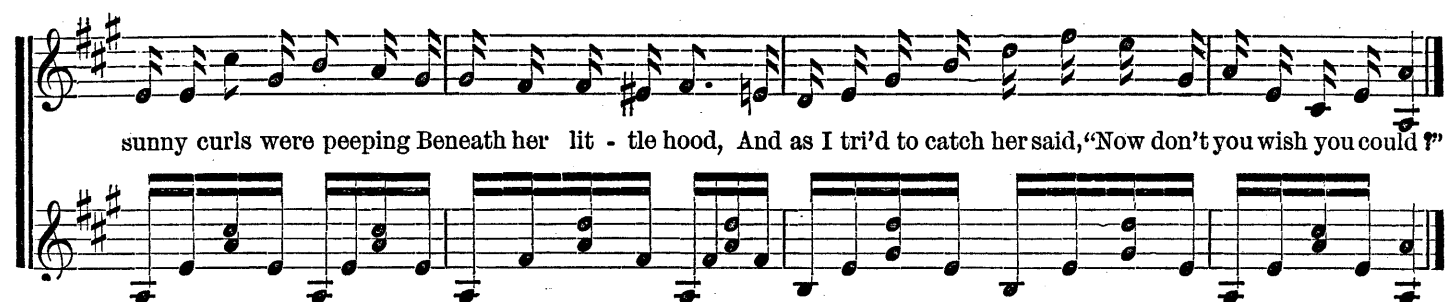


wouldn't you like to see her now, Oh! don't you wish you could? Oh!
wouldn't you like to take my place, Oh! don't you wish you could? Oh!

REFRAIN.



Oh, such a beau - ty! I ne'er can forget, In the park, while walking the first time we met; Her



sunny curls were peeping Beneath her lit - tle hood, And as I tri'd to catch her said, "Now don't you wish you could?"

DANCE.



WHOA! EMMA!

Arranged by H. C. DOBSON.

1. I don't mind tell - ing you, I took my girl to Kew, And Em - ma was the
 2. I asked them "what they meant," When some one at me sent An egg, which near - ly
 3. I tho't they'd nev - er cease, So shout - ed out "Po - lice!" And when he came, he
 4. An old man said to me, "Young man, can't you see The joke?" and I looked

darling creature's name; While stand - ing on the pier, Some chaps at her did
 struck me in the eye; The girl be - gan to scream, Saying, "Fred, what does this
 looked at me so sly; The crowd they then me chaffed, And said "I must be
 at him with sur - prise, He said "don't be put out, It's a say - ing got a -

leer, And one and all a - - round her did ex - - claim!
 mean?" I asked a - gain, and this was their re - - ply!
 daft!" And once a - gain they all commenced to cry!
 - bout." And then their voi - ces seemed to rend the skies!

CHORUS.
Tempo di Valse.

Whoa! Em - ma! Whoa! Em - ma! Em - ma, you put me in

WHOA! EMMA! Concluded.

71

such a di - lem - ma! Oh! Em - ma! Whoa! Em - ma!

That's what I heard from Put - ney to Kew! Kew!

1st. 2d.

Detailed description: This block contains the musical score for the song 'WHOA! EMMA!'. It features two systems of music. The first system has a vocal line in treble clef with a key signature of two sharps (F# and C#) and a melody that includes the lyrics 'such a di - lem - ma! Oh! Em - ma! Whoa! Em - ma!'. Below it is a piano accompaniment in treble clef with a similar key signature, consisting of chords and single notes. The second system continues the melody with the lyrics 'That's what I heard from Put - ney to Kew! Kew!'. It includes a first ending (1st.) and a second ending (2d.) marked above the staff.

THE McINTYRES.

Written by ED. HARRIGAN

Music by DAVE BRAHAM.
Arranged by H. C. DOBSON.

1. From sweet Tem - ple - more, on Hi - - ber - nia's shore, Came the
2. Ah, ev - - e - ry man of the In - - ty - re clan, Sure they're
3. Oh, there's Un - cle Pat, with his high bea - ver hat, Cous - in

fam - i - ly of John Mc - In - tyre; So fear - less and bold, in
prouder than the great Marc An - tho - ny; And born with-out a mark, they
Tim, who would ate a Ma - guire; There's Tom and Jack, the twins, who

Detailed description: This block contains the musical score for 'THE McINTYRES.'. It begins with a piano introduction in treble clef with a key signature of two sharps. The main part of the score consists of three systems. The first system has a vocal line in treble clef with a melody and three verses of lyrics. The second system continues the melody with the same three verses. The third system continues the melody with the same three verses. The piano accompaniment is in treble clef with a similar key signature, consisting of chords and single notes.

Ire - land of old, Oh! they whaled ev' - ry blackguard Ma - guire!.....
 all see in the dark, Like an owl on a goose-ber - - ry tree!.....
 stand up - on their pins Like an el - - e - gant bold Mc - - In - - tyre!.....

CHORUS.

The Kel - leys and Ri - - leys and O' - - Shan - nes - sys, The

Ca - seys and ev' - - ry Ma - - guire, Bow down to us low, As

walk - ing we go, It's the el - e - gant, bold Mc - - In - - tyres!.....

PADDY DUFFY'S CART.

Words by ED. HARRIGAN.

Music by DAVE BRAHAM.
Arranged by H. C. DOBSON.

1. The ma - ny hap - py eve - nings, I spent when but a lad, On
 2. We'd gath - er in the eve - ning, All hon - est work - ing boys, And
 3. Oh, the mer - ry lit - tle maid - en, So nob - by, neat and coy, A

Pad - dy Duf - fy's lum - ber cart, Quite safe a - way from dad; It
 get on Pad - dy Duf - fy's cart, For no one marred our joys; All
 smil - ing up at Duf - fy's cart, Up - on her sweet - heart boy; It

stood down on the cor - - ner,.... Near the old lamp - light, You should
 seat - ed in the moon - - light,... Laugh - ing 'mid its rays, Oh, I
 made a jeal - ous feel - - ing, A qui - et piece of chaff, But

see the con - gre - ga - tion there, On ev' - ry sum - mer night!.....
 love to talk of old New York, And of my boy - ish days.....
 all in play it died a - - way, And end - ed with a laugh!.....

PADDY DUFFY'S CART. Continued,

CHORUS.

Oh, there was Tom - my Dob - son, Now a Sen - a - tor,
 Oh, there was Hen - ry Glea - son, Now a mil - lion - iare,
 Oh, there was Lar - ry Thom - son, Was a chum of mine,

Bil - ly Flynn and John - ny Glynn, Oh, they were killed in war. All
 Cur - ly Bob and White - y Bob, They're liv - ing on the air. All
 Lem - my Freer and Sand - y Greer, They died in for - ty - nine. All

mer - ry boy - ish com - - rades Rec - col - lee - tions bring, All

seat - ed there in Duf - fy's cart, On sum - mer nights to sing.....

CHORUS after 1st & 3d verses.

Twink - ling stars are laugh - ing, love, Laugh - ing on

PADDY DUFFY'S CART, Concluded.

75

you and me; While your bright eyes look in

mine,..... Peep - ing stars they seem.... to be. *D.S.*

CHORUS after 2d verse.

What's the mat - ter, She chews to - bac - co,
Lit - tle Fraud!..... Lit - tle Fraud!..... She's the dain - ti - est

Um - ber - el - la,
dar - - ling of all!..... Lit - tle Fraud!..... Lit - tle

Um - ber - el - la,
Fraud!..... Oh, the dain - ti - est dar - ling of all!..... *D.S.*

WAIT 'TILL THE CLOUDS ROLL BY.

(SONG and CHORUS.)

Arranged by H. C. DOBSON.

Words by J. T. WOOD.

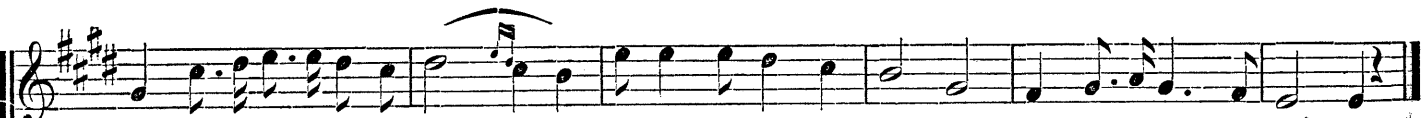
Music by H. J. FULMER.



1. Jenny, my own true loved one, I'm go - ing far from thee, Out on the bounding
 2. Jenny, when far from thee, love, I'm on the o - cean deep, Will you then dream of
 3. Jenny, I'll keep your im - age With-in my heart so true; Each tho't of mine for



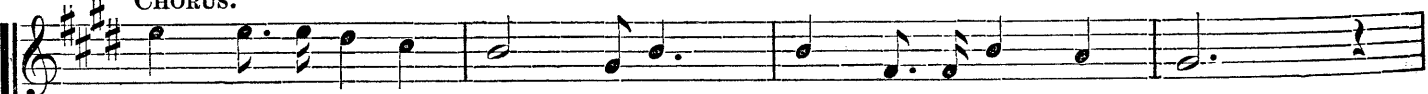
bil - lows, Out on the dark blue sea,..... How I will miss you, my dar - ling,
 me, love? Will you your prom - ise keep? And I will come to you dar - ling,
 ev - er, Still, love, shall be of you, Dry, then your teardrops, my dar - ling,



There, when the storm is raging high,.... Jenny, my own true loved one, — Wait 'till the clouds roll by.
 Take courage, dear, and never sigh,.... Gladness will fol - low sor - row, — Wait 'till the clouds roll by.
 Soon will the night of sorrow fly;.... Cheer up, and don't be lone - ly, — Wait 'till the clouds roll by.



CHORUS.



Wait 'till the clouds roll by, Jen - ny, Wait 'till the clouds roll by;



WAIT TILL THE CLOUDS ROLL BY. Concluded.

rall.

Jen - ny, my own true loved one, Wait till the clouds roll by.....

BARNEY McCOY,

Written and Composed by J. MURPHY.

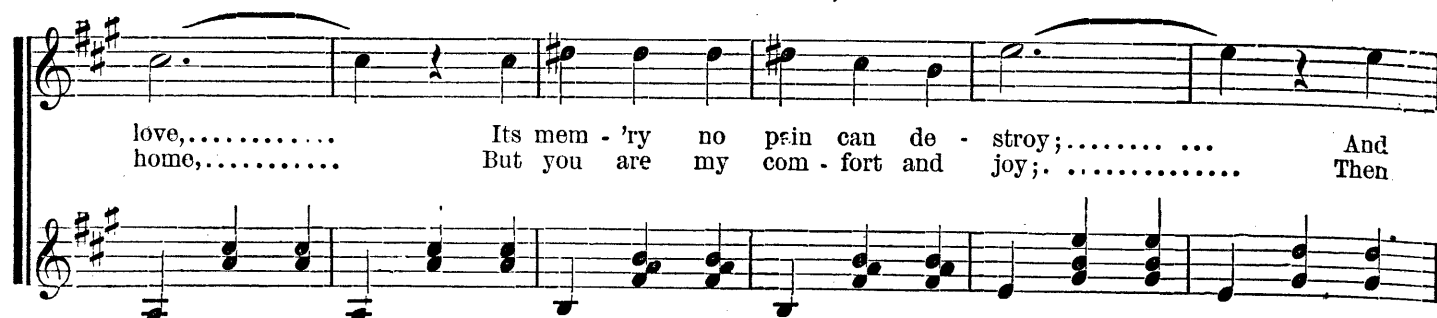
Arranged by H. C. DOBSON.

1. We'll bid all our dear friends good - bye,..... We're leav - ing old Ire - land to -
 2. The big ship is wait - ing be - low,..... And grief fills my soul to de -

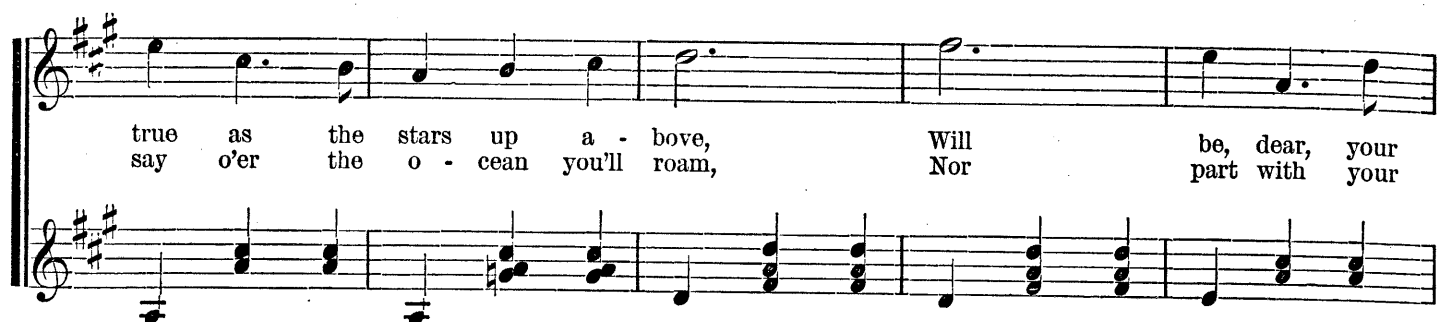
- day;..... But long for our sweet home we'll sigh,..... And
 - part;..... But there we'll meet for - tune, I know So,

weep in the land far a - way,..... The sod of my birth still I
 No - rah, my dar - ling, take heart..... 'Tis sad to leave moth - er and

BARNEY McCOY, Concluded.

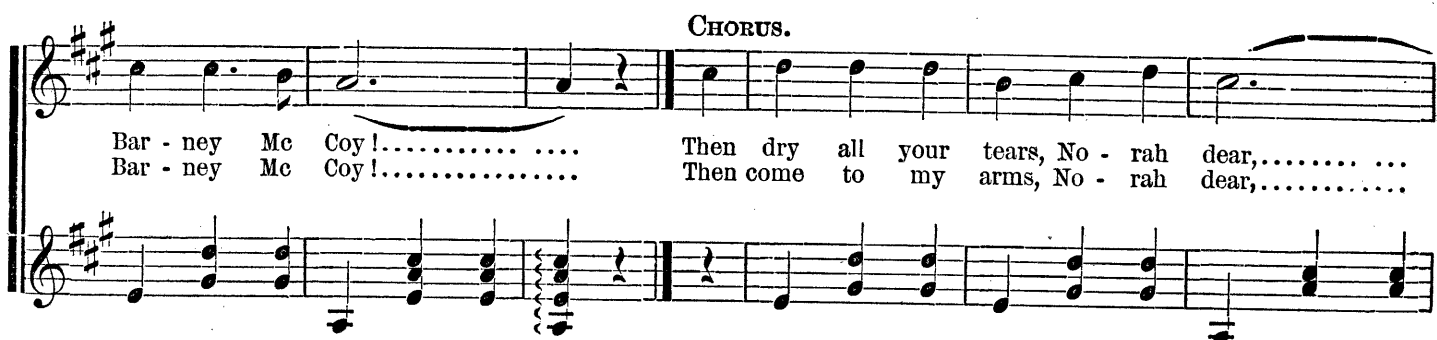


love,..... Its mem - 'ry no pain can de - stroy;..... And
home,..... But you are my com - fort and joy;. Then

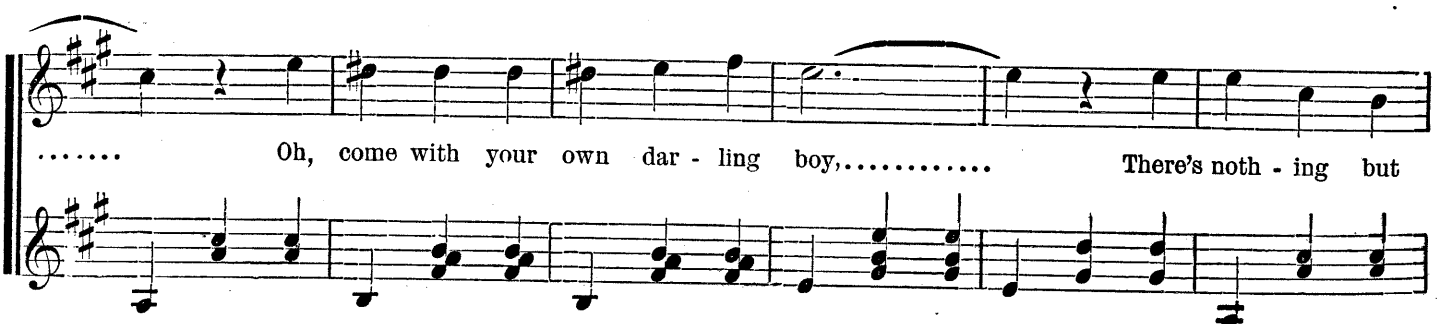


true as the stars up a - bove, Will be, dear, your
say o'er the o - cean you'll roam, Nor part with your

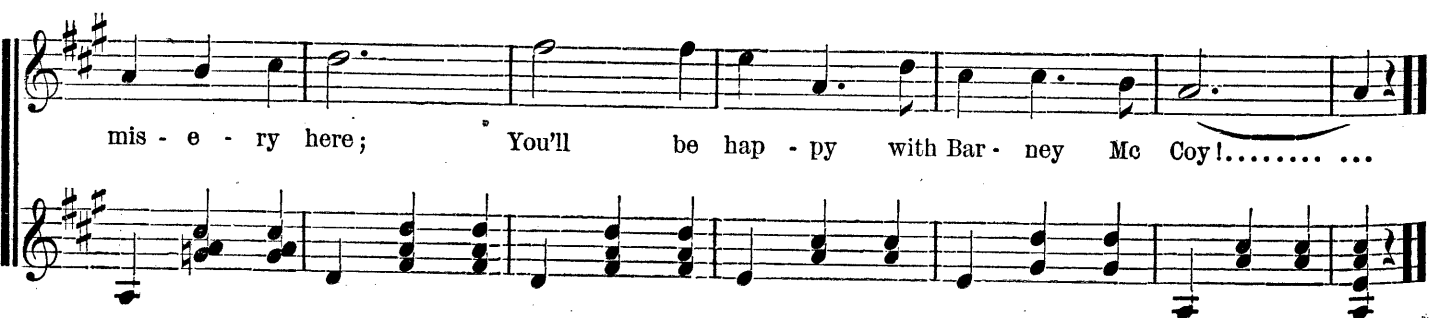
CHORUS.



Bar - ney Mc Coy!..... Then dry all your tears, No - rah dear,.....
Bar - ney Mc Coy!..... Then come to my arms, No - rah dear,.....



..... Oh, come with your own dar - ling boy,..... There's noth - ing but



mis - e - ry here; You'll be hap - py with Bar - ney Mc Coy!.....

"THE MAGUIRES."

Words by ED. HARRIGAN.

Music by DAVE BRAHAM.
Arranged by H. C. DOBSON.

1. Sure we're the boys from County Clare; Oh, man a - live, at wake or fair, No Mc In - tyre wud never dare To
 2. Oh, we're the fac-tion that can drub A Mc In - tyre just like a spud; And walk on them the same as mud, The
 3. We nev - er fear a friend or foe, But we will give 'em blow for blow, And no white feather ever show, The

face a dar - ling, bold Ma - guire.
 rar - ing, tear - ing, bold Ma - guire.
 rar - ing, tear - ing, bold Ma - guire.

Wid hands as hard as mar - ble stones, We
 Oh, put us in an o - pen lot, We'd
 We'd rath - er fight than ate a meal, The

make our foes cry, "Och, oh hone," And send them on a stretcher home, The rar - ing, tear - ing, bold Maguires.
 fight with bricks or can - non shot; For ruc-tions, boys, I'll tell you what, No one can beat the bold Maguires.
 Mc In-tyres sure we can whale; Now lock us up, we want no bail, The rar - ing, tear - ing, bold Maguires.

Faugh a bal - laugh, clear the way! We're all a - live at break of day;

Hail Co - lum - bia, "Mer - i - cay!" Oh, here's the dar - ling, brave Ma - guires!

"OVER THE GARDEN WALL."

Words by HARRY HUNTER.

Music by G. D. FOX.
Arranged by H. C. DOBSON.

1. Oh, my love stood un - der the wal - nut tree, O - ver the gar - den wall,.... She whisper'd and said she'd be
2. But her fa - ther stamped and her fa - ther raved, O - ver the gar - den wall,.... And like an old mad - man
3. One day I jump'd down on the oth - er side, O - ver the gar - den wall,.... And she brave-ly promised to
4. But where there's a will, there's al-ways a way, O - ver the gar - den wall,.... And al - ways a night as well

true to me, O - ver the gar - den wall.... She'd beau - ti - ful eyes and beau-ti - ful hair, She was
he be-haved, O - ver the gar - den wall.... She made a bou - quet of ro - ses red, But im-
be my bride, O - ver the gar - den wall.... But she screamed in fright, "Here's fa - ther; quick, I have
as a day, O - ver the gar - den wall.... We hadn't much mon-ey, but weddings are cheap, So while

not ver - y tall, so she stood on a chair, And ma - ny a time, have I kissed her there, O - ver the garden wall!
- me - di - ate - ly, I popped up my head, He gave me a buck-et of water in - stead, O - ver the garden wall!
an im - pres - sion he's bringing a stick." But I brought the im - pres - sion of half a brick, O - ver the garden wall!
the old fel - low was snoring asleep, With a lad and a lad - der she managed to creep O - ver the garden wall!

CHORUS.

O - ver the gar - den wall,.... The sweet-est girl of all;.... There nev - er were yet, such eyes of jet, And
you may bet, I'll nev - er for - get The night our lips in kiss - es met, O - ver the gar - den wall!

HOME MUSICAL LIBRARY.

LIST 3.—BOOKS OF INSTRUMENTAL MUSIC.

The superior advantages derived from the immense stock which the publishers are compelled to carry, including all the music that is available, coupled with the fact that only those who have been accustomed to note the sales of music as it is published from time to time, can have any practical knowledge as to what constitutes the best and most popular songs and pieces for permanent preservation, enables them to place before the public, in the books which are embodied in the lists of instrumental and vocal music, which make up the HOME MUSICAL LIBRARY, a very large proportion of all the really good music ever published in sheet music form, in sufficient variety to satisfy the tastes of the most fastidious.

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CONTENTS.

Boccaccio March. Charming Waltzes. Cradle Song. Kiss Waltz. ("Merry War.") Menuet de la Cour. Old Folks at Home. (Variations.) Sirenes (Les) Waltzes.	Scotch Lassie Jean. Solitude. Song without Words. Tres-Jolie Waltz. Women's Love Waltz, and 40 others.
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THE CLUSTER OF GEMS.

A large share of the pieces contained in this collection have been published in "La Crème de la Crème," a popular monthly periodical and are more especially adapted for advanced players. They are of convenient length, about five pages, and are of that even degree of musical beauty, that it is not easy to discriminate as to which is the best.

CONTENTS.

Adieu. Nocturne. Alice. Romance. Canzonetta Veneziana. Clochette d'Or. Caprice. Confidence. Danse Circassienne. Fifth Nocturne. Floridiana. Valse Brilliant. Fresh Life. (Frisches Leben.)	Gracieuse. Morceau. He loves me. (Il m'aime.) Home again. (Heimkehr.) Magic Bells. Reverie. Sad is my heart. Trans. Shower of Gold. Morceau. 'Tis thus ordained. Wedding March, and others of similar character.
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GEMS OF THE DANCE.

Companion to the celebrated "Gems of Strauss." Johann and Edward Strauss, Gangl, Lamothe, Zikoff, Bela, Mack, Stasny, Weingarten, Ghis, Pratt, Parlow, Faust, Godfrey, and other celebrities have contributed to make the "Gems of the Dance" a most brilliant volume.

CONTENTS.

Adieux (Les). Blue Bird Echo. Consequenzen. Devil's Call. Fairy Fingers. First Kiss. From a distant shore.	Giroflé-Girofla. Jolly Fellows. Kaufman's Casino. Kutschke. Roses (Les). Slumber, and 60 others.
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WELCOME HOME.

A judicious selection of a large variety of beautiful Waltzes, Marches, Polkas, Galops, etc., etc., from the best works of acknowledged masters, makes this fine book welcome at home and abroad, at any and all times. Its 224 well filled pages are worth a careful study.

CONTENTS.

Amazon March. Away Galop. Blue Eyes Redowa. Brightest eyes. Camp Quickstep. Cricket Polka. Farewell. Faust Waltz. First Smile Redowa. Hunter's Favorite.	Knight Waltzes. La Murska Waltz. Little Sunshine March. Peerless Polka. Sea Foam Polka. Softly dreaming. Strauss' Dream Waltz. Up and down Galop. Vale of Roses, and 50 others.
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PEARLS OF MELODY.

A brilliant collection of 224 pages of piano music for moderately advanced players. The music is worthy of great praise, for its harmony of sound and action, and will be found so easily difficult, at the same time, deeply tinged with such rare melody, as to prove a strong incentive to the ambitious student to become the master, that he may reap the full benefits of a thorough comprehension of such pearls of melody.

CONTENTS.

Andio. Alice Mazurka. Angel's Dream.	Chime of Bells. Dance Cubaine. Golden Chimes.	Laughing Wave. Listen to me. Love's Greeting.	Mother's Prayer. Sunny Home. and 40 others
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GEMS OF STRAUSS.

Johann Strauss stands preëminent amid the most brilliant composers in the great world of music, and in this book, the sale of which is counted by thousands, the most brilliant of his exquisite compositions have been collated, forming a combination extending over 250 pages, unrivalled by any other collection of its kind.

CONTENTS.

Academic. Adeline. Alice. Apollo. Aquarellen. Arm in arm. Baden Baden. Beautiful Blue Danube. Carnival Botschater.	Dragoon Fly. First Flirtation. Leap Year. Love and pleasure. One heart, one soul. Orpheus. Ostrich Feather. Sans Souci, and more than 70 others.
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PIANIST'S ALBUM.

220 pages, sheet music size. Originally designated as the third volume of the Home Circle, similar in design, but entirely dissimilar as to contents, the Pianist's Album retains its own identity, and contains a number of what may be more particularly called Piano-forte pieces, of medium length and a fair degree of difficulty. The collection contains a goodly portion of the most successful music ever published, and will be productive of much pleasure and profit to the possessor.

CONTENTS.

Blue-bird Polka Redowa. Bonnie Doon. Corinthian. Waltz. Cricket Polka. Fairy wedding Waltz. Fairy Polka. Gipsy Polka. Grand Russian March. Highland March. Il Bacio (kiss) Waltz. Joys that we've tasted.	Lily of the valley. Mabel Waltzes. Mocking-bird Waltz. Monastery bells. (Four hands.) Peabody Schottische. Running Brook Schottische. Schomberg Galop. Silver Spring Polka. Turkish March. Wandering Sprite. Wildfang Galop, and 80 others.
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PIANO-FORTE GEMS.

A complete repertoire of instrumental music, of standard merit, in great variety, embracing within its 216 pages, some \$20.00 worth of music, in convenient form and of full sheet music size, for one tenth its original cost, or \$2.00 in boards.

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April Redowa. Carnival of Venice. Daisy Dean Quickstep. Days of ab-nce Waltz. Fairy Dell Waltz. Fairy Dell Polka. Fairy Footsteps Waltz. Fire and Flame Galop. Frolic of the Frogs. Gorilla Quadrille. Hurley burley Galop.	Kiss me quick and go Polka. La reve Quickstep. Last rose of Summer. Var. Love in idleness. Mardi gras Quadrille. Midnight March. Pickwick Galop. Slumber song. Water Lily Polka. Wiener bonbon Waltzes.
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and about 80 others (beside several short airs).

THE MUSICAL TREASURE.

This collection comprises both vocal and instrumental music, in about equal proportions, and will commend itself for the great variety of first quality music which may be found scattered through its 200 pages. We append specimen titles of instrumental pieces:

All Right. Barbe Blue Lancers. Beautiful Blue Danube. Beautiful Bells. Boston Dip. Come where love lies dreaming. Constantia. Convent Bells. Fairy Wedding. (Four hands.) He's a pal of mine.	Picnic Polka. Piff, Paff, Pout. Remember me. Roses. Sabre Song. Shepherd Boy. Starry Night. Sweet Kiss. 'T is a famous regiment. Up and away.
--	--

and a hundred others.

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LIST 4.—BOOKS OF INSTRUMENTAL MUSIC.—CONTINUED.

The books which have been mentioned in List 3, together with the following books, comprise all the books of Instrumental Music, and with the books of Vocal Music described in Lists 1 and 2, make over 30 different and distinct volumes of music, which have been published under the name of the HOME MUSICAL LIBRARY. All the essentially good and popular music which has ever been issued in sheet music form is embodied in these rare collections, bound in uniform size and style. Each book is complete in itself, has from 200 to 250 pages, full sheet music size, and will be mailed to any address, post-free, for the retail price.

— Price of each book: Boards, \$2.00; Cloth, \$2.50; Full gilt, \$3.00. —

THE PIANO AT HOME.

250 pages. Four hand pieces. Teachers and pupils will find this book a fruitful source of instruction and recreation, technically or artistically considered. Four-hand practice not only produces the best of results as to "time," but gives a force to the music which is truly wonderful, an effect rather difficult to be obtained by a single performer.

CONTENTS.

Anvil Chorus.	Il desiderio.
Birth-day ball Waltz.	Jolly Brothers' Galop.
Blue Danube Waltz.	Maiden's Prayer.
Carabinier. Swiss March.	March of Men of Harlech.
Carnival of Venice.	Monastery Bell.
Dumbarton's Bonnie Dell March.	Musket Galop.
Echo of Lucerne.	Pestal.
Fairy Wedding Waltz Polka.	Qui Vive Galop.
First steps.	Shepherd Boy.
Her bright smile Waltz.	Signal March.

and 45 others.

THE HOME CIRCLE.

VOLUME I.

All the older standard pieces, not too difficult, which have retained their popularity through many years, will be found in Vol. I. of the Home Circle, the first of the instrumental series to be issued. It contains 216 pages, and about 150 pieces, of great service to teachers and pupils on account of its large variety of easy music, most of which is especially fitted as a means of recreation for beginners.

CONTENTS.

Aladdin Quickstep.	Elfin Waltz.
Annie Lawrie Quickstep.	Etude Mazurka.
Affection Waltz.	Fairy Bell Polka.
Aurora Waltz.	Flying Cloud Schottische.
Azalia Polka.	Gipsy Polka Quadrille.
Baden Baden Polka.	Magic Spell Schottische.
Basket Cotillon.	Requiem March.
Bohemian Girl Waltz.	Sliding Waltz.
Cinderella Waltz.	Sontag Polka.
Champagne Galop.	Spanish Retreat March.
Dream Waltz.	Un premier amour.

and about 140 (or, including simple airs, 170) others.

THE HOME CIRCLE.

VOLUME II.

The character of the music of Vol. II. is essentially the same as that found in Vol. I., the books being similar in design, the music carefully selected as to popularity and degree of difficulty, and a great variety of music incorporated, including a few four-hand arrangements—a popular number for general drawing-room use. 250 pages.

CONTENTS.

Admired Waltz.	Cherry Ripe Schottische.
Angelina Quadrille.	Clara Waltz.
Apollo Waltz.	Cuckoo Polka.
Apollo Waltz Quadrille.	En avant March.
Blossom Waltz.	Il Poluito Galop.
Bobolink Polka.	King Pippin Polka.
Boquet Schottische.	Orpheus Waltz Quadrille.
Brightest Eyes Galop.	Rigoletto Polka Redowa.
Canova Waltz.	Rogues' March.
Coaxing Polka.	Spirit Waltz.
Cecilia March.	Tric Trac Polka.

and about 120 others (including 22 four-hand pieces).

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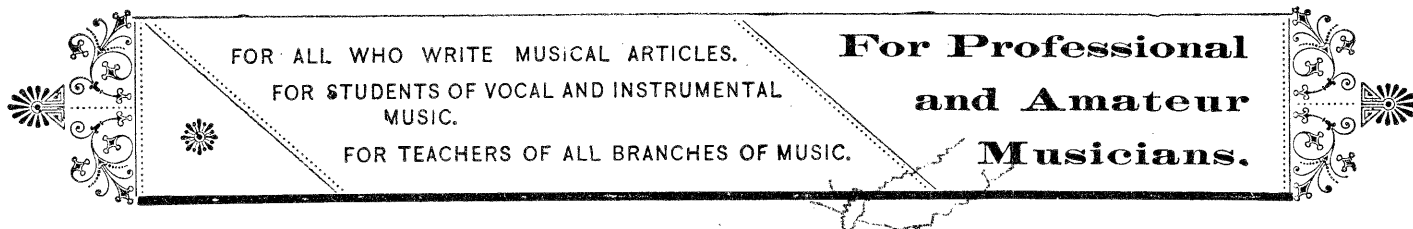
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